

# BALTIMORE FILM FORUM



1973 - 1980

**The Baltimore Film Festival  
in cooperation with  
the Baltimore Sunpapers**

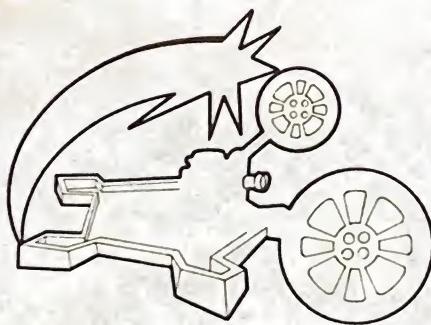
Presents

**The Francis Scott Key Award**

on this date

to

in special recognition of your regard for film as a creative medium



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Harvey Alexander  
Producer-Director

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Thomas Cripps  
Board of Governors

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William Bernard  
Baltimore Sunpapers

# BALTIMORE FILM FESTIVAL 4

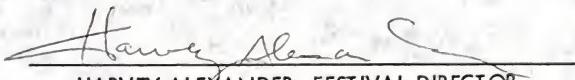
1973

*Outstanding Special Category Award*

*In Special Recognition of your regard for film as a creative  
medium, The Baltimore Film Festival celebrates*

THE ENOCH PRATT FREE LIBRARY

Given this 14th Day of April 1973  
TOWSON STATE COLLEGE

  
HARVEY ALEXANDER, FESTIVAL DIRECTOR



# BALTIMORE FILM FESTIVAL 4

A Celebration of  
Independent Film Making



Towson State College

March 16, 17, 18,  
23, 24, 25,  
30 & April 1

Judges

Tom Spence  
Michael Klahr  
George Udel  
Tilden Streett  
Harding Roberts

Steve Yeager  
Tom Driscoll  
Haig Ounjian  
Steve Weist  
Marsha McLeod

Mike Lipske  
Cary Hildebrand  
Bob Owings  
Ken Resnick  
Nan Billingslea



PEOPLE

Festival Director ..... Harvey Alexander  
Anti-Obfuscation ..... Dr. Gilbert Brungardt  
Hype ..... Thomas V. D'Antoni Peddler Communications  
Program Design ..... Christian Cottrell  
Poster Design ..... Michael Dunne  
Room Design ..... Ed Lilly

Thanks

Bill Carey  
Enid Sefcovic  
Allan Kaplan  
Ed McCauley  
Emerald City Press  
June Hurdle  
Gerri Hylla

The Movie Company of Towson St. College

Horace Dodge  
Filmmaker's Newsletter  
Wretched Mess String Band  
Sheffield Studios Ltd.  
Suni Mallow  
Sharon & Tiffany  
Ken Johnson

Enoch Pratt Free Library

Don Heckler  
Dave Ross  
Dick Blocher  
Harry Orlove  
Mac MacNichol  
Gayle Martin  
Pete Garry

BALTIMORE FILM FESTIVAL 4 IS SPONSORED BY TOWSON STATE  
COLLEGE AND PRODUCED BY AMERICAN EXPRESSIONS.

CHOOSE THREE FILMS AND  
RECYCLE THIS PART

GIVE THIS PART TO ONE OF THE BOX LADIES

**In recognition of your regard for film as a creative medium  
the Baltimore Film Festival celebrates**

**Festival Director**

**American Expressions  
presents**

**BALTIMORE  
FILM FESTIVAL 4**

**A Celebration of  
Independent Film Making**

**March 16, 17, 18,  
23, 24, 25,  
30 & April 1**

**Stephens Hall  
Towson State College**

FILMS FOR THE FIRST WEEK - BALTIMORE FILM FESTIVAL

FRIDAY -- 8:30 p.m. March 16, 1973 Total Running Time 131 minutes.

<u>FILM</u>	<u>FILMMAKER</u>	<u>TIME</u>
FLAPPER FRAPPE	Joseph Lea -- California	5 Minutes
CYCLES	Barbara Noble -- N.Y.C.	15 Minutes
NOTHING OF CONSEQUENCE HAPPENED THAT YEAR	The Friends -- Barry Rosen and Peter Miller -- N.Y.C.	22 Minutes
BINNEY AND SMITH	USC Division of Cinema -- Los Angeles	21 Minutes
STATIC	Sal Giammona -- California	3 Minutes
SOLO	Mike Hoover -- Pyramid Films -- California	15 Minutes
✓ FRANK FILM	Frank Mouris -- N.Y.C.	9 Minutes
RHYTHMS	Tom Donnelly -- California	18 Minutes
PUNCH AND JUDY MEET GROUCHO MARX	Lorin Weingard -- Pennsylvania	15 Minutes
TERMINAL SELF	John Whitney -- California	8 Minutes

SATURDAY -- 8:30 P.M. March 17 Total Running Time 147 Minutes

LOS CAPRICHOS -- A CELULOID CYCLE	Paul Brekke -- Washington (St.)	4 1/2 Minutes
THE DREAM OF APPLES	Mitchell Perkins -- Phoenix, Maryland	13 Minutes
DO THEY RUN ALOT?	Martin W. Nicholson -- N.Y.C.	8 Minutes
FILET OF SOUL .	Victor Faccinto -- California	16 Minutes
SNOWVILLE ...	Elliot Davis, John Carnochan -- Virginia	28 Minutes
ACROMATIC	Jack Moore -- Virginia	7 Minutes
GRAVEL SPRINGS FIFE AND DRUM	Judy Peise, David Evans & Bill Ferris -- Tenn.	12 Minutes
KISS	Ross Albert -- California	3 Minutes
THE ICARUS WISH	Byron D. Bauer -- California	7 Minutes
YOU DO	Stan Vanderbeck -- Florida	12 Minutes
THE NOSE	Howard E. Lester -- California	35 Minutes

-Continued-

FILMS FOR THE FIRST WEEK -- BALTIMORE FILM FESTIVAL

SUNDAY -- 4:00 P.M. March 18

Total Running Time 136 Min.

THIS IS NO MOVIE	Scott Surner -- California	4 Minutes
THE GREAT BUBBLE CONSPIRACY	Abraham Murry and Paul Burnford -- California	15 Minutes
FRONT AND BACK	Lynne Cohen & Andrew Lugg -- Michigan	9 Minutes
TIME AND A HALF	James Benning -- Wisconsin	17 Minutes
SEEING	Felix Limardo -- N.Y.C.	13 Minutes
SPACE HOLD	A. Ellsworth -- Massachusetts	9 Minutes
PUN-TING	Will Baker -- California	18 Minutes
POMEY	Martha B. Bercow -- California	9 1/2 Minutes
RALPH'S BUSY DAY	Karl G. Cohen -- California	14 Minutes
FUNES	Robert Eisenhardt, Jr. -- N.Y.C.	8 Minutes
THE MISTAKE	Jonathan Steinhoff -- N.Y.C.	7 Minutes
FLYAWAY	R.A. Films, R. O. Lehman -- N.Y.C.	12 1/2 Minutes

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# News

TOWSON STATE COLLEGE  
Baltimore, Maryland 21204

News & Publications Services, William Carey, Director Tel: (301) 823-7500

February 28, 1973

Among the judges named for the fourth annual Baltimore Film Festival in March, directed by local independent film maker Harvey Alexander and sponsored by Towson State College, are:

- Tom Johnson, head of the videotape and film department at the Antioch College learning center in Baltimore
- Helen Cyr, head of the Enoch Pratt Free Library film department
- Michael Lawrence, an independent film maker and a musician with the Koinonia Foundation
- Bonnie Rowan, an instructor of film at Towson State College
- Ron Greer of the Academy of Films and a producer of natural commercials.

Judges have been selected for their expertise in the area of experimental film making since prizes to be awarded include a \$500 award and two \$250 and five \$100 presentations.

The Baltimore Film Festival will this year distinguish itself as the longest-running in the country, with nine programs offered over three consecutive weekends beginning March 16.

Programs will be held on Fridays and Saturdays at 8:30 p.m. in Towson's Stephens Hall Auditorium and on Sundays at 4 p.m. A second 8:30 p.m. show on April 1 will be held instead of an evening show on Saturday, March 31.

Further information is available by calling Tom D'Antoni at 366-4577 or Harvey Alexander at 235-5234.

CITY COUNCIL RESOLUTION

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The Baltimore Film Festival in its brief history has brought Baltimore City to the forefront in the art of the independent film. This year, the fourth annual event will bring together for nine days films from all over the United States and Europe. Eighteen hours of films make this year's festival already one of the most prestigious, the longest running festival of its kind.

The festival is a celebration of the art of the independent filmmaker. Finally, after seventy years, filmmaking is in the hands of the artist. The independent filmmaker is really today's artist: he is now what the painter was in the impressionist nineteenth century. The festival provides Baltimoreans a chance to view the most recent works of America's independent filmmakers.

Beginning March 16, the Baltimore Film Festival will continue at Towson State College's Stephens Hall Auditorium for three weekends.

The Baltimore City Council is happy to join Mayor William Donald Schaefer who has proclaimed March 12-19 as Baltimore Film Festival Week, in commending the Baltimore Film Festival for bringing the City of Baltimore national distinction in the world of film.

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# Performance

## baltimore-washington's weekly newspaper

**I**ndependent filmmaker Harvey Alexander is hesitant to talk about what he claims must be experienced first hand. Harvey is the director and an original creator of the nationally recognized Baltimore Film Festival. He explains that "a film itself is not a real experience," but that one's personal encounter with a film is real experience. "A temporary gestalt," he describes the viewing experience.

The experience can be had at the fourth annual festival, held this year at Towson State College's Stephens Hall. Nine programs will be presented over three consecutive weekends beginning March 16th.



Harvey Alexander

Alexander explains that "The festival is a celebration of the art of the independent filmmaker. Finally after 70 years, filmmaking is in the hands of the artist. The independent filmmaker is really today's artist, he is now what the painter was in the impressionist 19th century. Film is so tied to our present technology and culture that it has become the familiar medium to contemporary Americans. We have moved beyond the two dimensionality of paintings."

In the hands of the independent filmmaker, maintains Alexander, "film communicates the American consciousness." The independent filmmakers' work is primarily concerned with relating communication of consciousness. He is distinguished by the fact that his work is not guided primarily by commercial concerns. There is, usually, more artistic honesty here.

"Understand that these films are not sloppy, haphazard or insignificant, a great deal of the best work in film is being done in colleges, on small grants and by individuals not associated with the film industry. The spacy stuff Kubrick does and the visual imagery of *Easy Rider* were used 10 years before by independent filmmakers who didn't have the exposure."

The Baltimore festival will include programs featuring the finest documentary work to be seen and some blow-away animation innovations.

The festival is as representative a program of one year's work (1972) as ever assembled. Baltimore's festival, the longest running in the country, is artistically respected, and filmmakers' response from across North America has been vigorous.

The festival provides exposure as it simultaneously supplies the individual filmmakers the most elusive final component — someone to communicate with. As Harvey Alexander puts it, film is meant to be experienced; it is meaningless without an audience.

This year the audience will actively judge the competition. Out of each program they will choose three films. The nine judges will at the Festival's end add three more films to total 30 from which the judges will choose the winners. \$3000 in prize money and running time fees will be paid out. Audience judging is a real innovation, stressing the experiential aspect. It is a very subjective valuing of film. What is good is what moves you.

A glimpse of future directions in visual arts will come on the final evening of the Festival in an experimental video program. Stephens Hall will be redesigned so the audience views not the 16 ft. film screen, but a number of more personal T.V. screens.

Harvey Alexander sees future energy addressed to "trying to fill in the space between the screen and the projector. It is an esthetic gymnastics in which the TV is a live actor in front of the audience. The TV can be made to respond to the audience through control of the video programming, the speed of the visuals, the horizontal, vertical, etc. It is possible to make the audience the screen, or build a dance around them. The TV will comment on audience reactions. If the tremendous potential can be successfully worked in, then video will play a larger part next time. The next Festival may be called the Baltimore Moving Image Festival."

The satisfactions in Harvey Alexander's work are obvious. He personally gains the opportunity to discover what is happening. Technically, in structural innovation and in the consciousness and artistic minds of America, as expressed in one of America's foremost art forms — the independent film.

By Michael Klahr

Biography - Harvey Alexander  
Director of the Festival

The Baltimore Film Festival's originator and ongoing director Harvey Alexander left high school without a degree in order to see the world. At 23 after several stints in the Merchant Marine, in between which he lived in Africa, Mexico, and other out of the way places, the Baltimore native returned to study at St. Johns College in Annapolis. There, instead of drinking still another night away, Harvey attended a movie classics series, viewed De Sica's "The Bicycle Thief" and fell in love with film.

After getting his B.A. from St. John's Harvey taught for a number of years in Anne Arundel County secondary schools. Notably, he successfully used film to motivate reading among a group of 10 to 14 year old non-readers.

Through these post graduate years Harvey also took jobs with a number of film crews, if necessary just carting equipment, hoping to pick up any experience and know-how he could. Eventually he bought himself a small movie camera and began to experiment.

Later while attending the Johns Hopkins Writing Seminar, from which he received a master's degree, Harvey became aware of the spacial preoccupations in his poetry, "I was creating verbal films." He began to seriously pursue his experimentation with film and film script writing while he taught film, latin and poetry at Towson State and University of Baltimore for nine years. Teaching until he formed "American Expressions Corporation," 3536 Greenmount Avenue, a small independent film company, in October 1972.

The Baltimore Film Festival was begun by Harvey and one of his film students at the University of Baltimore in 1970. But

the festival is just one of the ways in which Harvey Alexander pursues his overall goal of exploring and expanding the range and power potentialities of communication through film. One of Harvey's films, "A Woman's Right" is entered in the festival. Harvey's latest project is the construction of a modern sequel to D. W. Griffith's silent film classic "Intolerance." The updated version, stressing present personal and institutional abuses, will use film, live actors and dancers in an experimental attempt to initiate spontaneous audience interaction with the metaphors performing before them.

JUDGES ANNOUNCED

Harvey Alexander, Director of the Baltimore Film Festival has announced the full panel of judges for this year's event, scheduled to begin on Friday, March 16.

Looking to award \$1500 in prize money are:

TOM SPENCE -- New York Filmmaker

GEORGE UDELL -- Baltimore Filmmaker

MICHAEL KLAHR -- Baltimore Journalist and Critic

HARDING ROBERTS -- Baltimore Filmmaker

TILDEN STREETT -- Dean, Maryland Institute

HAIG OUNJIAN -- Towson State College Art Department

MIKE LIPSKE -- Towson State College Student

TOM DRISCOLL -- Baltimore Filmmaker

CARY HILDEBRAND -- Towson State College Student

STEVE WEIST -- Poet

NAN BILLINSLEA -- Towson State College Student

STEVE YEAGER -- Corner Theatre

BOB OWINGS -- Baltimore Filmmaker

KEN RESNICK -- Baltimore Filmmaker

TOM JOHNSON -- Video and Film Department - Antioch College

HELEN CYR -- Film Department - Pratt Library

MICHAEL LAWRENCE -- Baltimore Filmmaker, Musician

BONNIE ROWAN -- Towson State College Film Department

RON GREER -- Baltimore Filmmaker

PROCLAMATION  
BALTIMORE FILM FESTIVAL WEEK

Presented to Harvey Alexander by Mayor William Donald Schaefer  
March 7, 1973

WHEREAS        The Fourth Annual Baltimore Film Festival will take place at Towson State College on March 16, 17, 18, 23, 24, 25, 30, and April 1.

WHEREAS        The Baltimore Film Festival for the past three years has presented to the City of Baltimore, independently made films of great merit, films that citizens of the greater Baltimore area would not ordinarily have the opportunity to see;

WHEREAS        The Baltimore Film Festival has provided an avenue by which independent filmmakers from all parts of the nation may exhibit their films and compete with their peers for prizes;

WHEREAS        The Baltimore Film Festival is recognized throughout North America as one of the most prestigious festivals of its kind;

WHEREAS        The Festival will this year include films from Europe and South America;

AND WHEREAS    Harvey Alexander, director of the festival and a noted filmmaker in his own right, has brought the festival to preeminence in only three short years;

THEREFORE      I, William Donald Schaefer, Mayor of Baltimore, in recognition of the national distinction brought to the City of Baltimore by the Baltimore Film Festival, do hereby proclaim March 11 to 18 as Baltimore Film Festival Week.

## HISTORY OF THE FESTIVAL

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The Baltimore Film Festival, now in its fourth year, began in February, 1970. It was conceived in a conversation between University of Baltimore film professor Harvey Alexander and a student.

"We were trying to figure out a way to discover what was happening in film around the country. To discover what was being done structurally by the real artists that are using film, the independent filmmakers, and to experience the consciousness these artists were communicating through this most powerful contemporary medium."

The original festival was sponsored by the University of Baltimore who provided the screening facilities, payed production costs, and guaranteed the payment of fees and prize money as advertised. Harvey Alexander was the guiding force of the first festival, and has been festival director all four years.

The first festival attracted 47 films from across the country. All were shown, and unlike any other festival Harvey Alexander knows of all artists were paid rental fees, based on their work's running time. Four \$50 first prizes were awarded that year. A total of \$800 in prize money and rental fees were paid out. The first festival featured only four hours of film but brought a large enough response to cover all of the production costs and money paid out to the artists. The small sum left over was reinvested in the next year's production.

Popular support sustained and nourished the festival through its three years at the University of Baltimore. Each year any excess proceeds were put back into building another festival. This year the national festival's sponsorship has been taken over by Towson State College as a part of continuing efforts to create an outstanding cultural atmosphere at their school.

The Baltimore Film Fesitval grew from four hours its first year to ten hours in its third year. This year the expanded eighteen hours of film will, for the first time, have to be selected because over two hundred films have been entered.

The Baltimore Film Festival, which will run for three three-day weekends beginning March 16, is the longest running film festival in the nation.

Over the years the festival film quality has improved steadily. This year's vigorous response by the independent filmmakers attests to the festival's national prestige. In recognition the biggest names in independent film, artists like Stan Vanderbeek and John Whitney, have entered their works. "This is as representative a program of one year's work (1972) in independent film as ever assembled" states Harvey Alexander.

This year's festival retains the innovation of paying participating artists rental fees for their films. The festival will also award one \$500 prize, two \$250, and five \$100 honors. A record sum, probably the highest in the country, certainly comparable to any, of \$3000 will be paid out to the filmmakers in prizes and rental fees. This is especially noteworthy because initial funding is the only factor that can limit an independent filmmaker's creative potential.

In recognition of the prominence of the Baltimore Film Festival Mayor Schaefer has proclaimed the week of March 16 "Baltimore Film Festival Week." The city council is expected to introduce and pass a resolution heralding the festival for the credit it has reflected upon the city of Baltimore.

In the past the festival is to be commended for giving well known Baltimore filmmaker John Waters his only opportunity to premiere his locally made film "Pink Flamingos" here in his home town. The fourth annual festival will introduce the expanded uses of video tape featuring TV tapes by the famous Shirley Clarke.

The panel of local judges will be joined for the first time by a distinguished non-resident, excellent New York filmmaker Tom Spence. The judges will award prize money to eight of the top thirty films, in a pioneer innovation twenty-seven of these films will have been nominated, three each night, by the audiences at the nine programs.

## VIDEO THEATRE CLOSES BALTIMORE FILM FESTIVAL

On Sunday, April 1, the last night of the Baltimore Film Festival, Antioch College's Video Ball will stage a Video Theatre Happening.

What is a "video theatre happening?" Alan Kaplan, co-director of the college's Urban Media Program, conceives of it as "the transformation of an environment into a video space in which activity will be taped and replayed to the participants. Folks can choose to watch tapes, watch tapes being made, make tapes, or be taped. Our aim is to dissolve the distinction between actor and spectator. We will create a number of situations people can participate in - experiencing themselves in the present experiencing themselves in the past."

With the advent of a relatively inexpensive portable 1/2 inch video tape recorder, first invented by the Japanese five years ago, "VT" has become an alternative to TV. Video artists have sprung up all over this country. "Before our involvement with television was limited to the role of consumer," says Kaplan. "Now we are producers of our own video information. We are no longer limited to broadcast TV. Video becomes an art form and a force for social and individual change."

The Video Theatre Happening has several purposes. First it will introduce the public to the full spectrum of tapes produced during the past five years. Black and white tapes by Global Village, Stena and Woody Vasulka of the Kitchen, Montreal's Videographe, Imagination Foundation, Raindance Corporation, The Video Freaks, People's Video Theatre and Video Ball will be monitored. Color tapes by Shirley Clarke, Ed Emschwiller, Naim June Paik and Jud Yalkut will be played. These tapes run the gamut of abstract to conceptual, fanciful to documentary.

The Video Theatre Happening will also serve as a forum for video artists who have participated locally in the development of the medium. Present will be Bob Harding of The Maryland Institute, David Smith of Accent Sound Studios, Paul Shatzkin of Imagination Foundation, Columbia, Stelios Spilliadez of the South Baltimore Community Health Center and Gracen Mattingly, a long time area video artists. Creating events for participating will be Video Ball and The Antioch Theatre Ensemble.

Bill Etra, Artist-In-Residence of N.E.T., will conduct a "hands on equipment" demonstration of live abstract color video art.

Finally, the Video Theatre Happening will serve as an educational vehicle, conveying the possibilities inherent in the medium. Workshops on how to use video equipment will be conducted. Information on cable TV, particularly for Howard County, Baltimore County and Baltimore City will be available.

Alan Kaplan and Video Ball envision the evening as a combination of video, theatre and psychodrama in which "interaction between human beings and video equipment creates a new environment. It will be a living theatre shaped by the audience." The Video Theatre Happening will take place at 8 p.m., Sunday night, April 1, at Stephens Hall Auditorium on the Towson State College Campus.



TOWSON STATE COLLEGE  
Baltimore, Maryland 21204

News & Publications Services, William Carey, Director Tel: (301) 823-7500

March 6, 1973

The Baltimore Bullets will on March 27 add their support to the broad base of community interest that is being evoked by the Fourth Annual Baltimore Film Festival.

During half-time of the Bullets match with the Detroit Pistons at the Civic Center, the Film Festival will be recognized with a short basketball game between the Baltimore Radio-TV All-Stars and the Baltimore Film Festival All-Stars. The Wretched Mess String Band bluegrass group will also be on hand to perform on behalf of the Film Festival.

The Festival, already recognized as one of the most prestigious of its kind by independent filmmakers throughout North America, will this year include entries from Europe and South America.

As such, it is inspiring support from a wide range of community organizations and public figures, including: Towson State College, which is spending \$6,000 to fund the festival; Mayor William Donald Schaefer who is proclaiming March 11-18 as Film Festival Week in Baltimore; Third District City Councilman Robert Fitzpatrick who is introducing a resolution honoring the festival at the March 12 hearing; the Antioch College Learning Center in Baltimore whose video department will introduce the first videotape presentation at this year's festival; and the City Planning Commission which has entered a movie about last year's City Fair.

There will be nine separate film festival presentations at Towson State's Stephens Hall Auditorium on March 16, 17, 17, 23, 24, 25, 30 and April 1.

Further information is available by calling the Towson State College Box Office, 823-7500, extension 568.



# News

TOWSON STATE COLLEGE  
Baltimore, Maryland 21204

News & Publications Services, William Carey, Director Tel: (301) 823-7500

March 5, 1973

March 24 has been tentatively set as the evening at the Fourth Annual Baltimore Film Festival when films made by women about the experience of womanhood will be shown.

According to Festival director Harvey Alexander, this special category is not an attempt to exclude women filmmakers from other presentation night themes - such as West Coast expanded cinema, New York City School or animated films.

Rather, it is an attempt to provide a special focus on a new area of film making that has started to open up since the cultural and social influence of the women's movement has affected American life and ideas.

The Saturday, March 24 presentation will be held at 8:30 p.m. at Towson State College's Stephens Hall Auditorium. Tickets will be \$2 (\$1.50 for students). Other programs are set for March 16, 17, 18, 23, 25, 30 and April 1. Further information is available by calling the Towson State College box office at 823-7500, extension 568.

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TOWSON STATE COLLEGE  
Baltimore, Maryland 21204

News & Publications Services, William Carey, Director Tel: (301) 823-7500

February 20, 1973

The fourth annual Baltimore Film Festival will this year introduce a videotape production in addition to the standard 16mm features, according to Harvey Alexander, festival director.

Alexander hopes that this videotape production by Tom Johnson and Alan Kaplan of Antioch College in Baltimore will mark the beginning of increased videotape screening at next year's festival.

Another example of community participation in the festival is the film submitted by Baltimore City Planning Commission.

A 4-minute documentary about the City Fair, "Come On Downtown" will also be shown at one of the festival's nine separate programs which will begin March 15 and continue for three consecutive weekends.

Show will be at 8:30 p.m. on Fridays and Saturdays and at 4 p.m. on Sundays in Towson's Stephens Hall Auditorium. The March 31 program will be replaced by a second 8:30 p.m. show on April 1 which will continue "as long as people want to see movies," Alexander says.

Tickets are \$2 a program or \$15 for the entire festival with reduced rates available to students.



# News

TOWSON STATE COLLEGE  
Baltimore, Maryland 21204

News & Publications Services, William Carey, Director Tel: (301) 823-7500

February 20, 1973

"The academic community sometimes tends to consider movies extraneous but films do help students to see things around them more perceptively," said Dr. Gilbert Brungardt, associate dean at Towson State College, sponsor of the fourth annual Baltimore Film Festival.

"The festival also ties in with the program Towson runs in film and film production and with the creative endeavors of the art department," Brungardt said. "If I didn't think the festival had any academic worth, I wouldn't have said 'yes' to sponsoring it."

The festival will this year become the largest in the country with 18 hours of film being shown for three consecutive weekends beginning March 16.

Show will be at 8:30 p.m. on Fridays and Saturdays and 4 p.m. on Sundays in Towson's Stephens Hall Auditorium. The March 31 show will, however, be replaced by a second program at 8:30 p.m. on April 1 which will continue "as long as people want to see movies" according to Harvey Alexander, director of the festival.

Tickets will be \$2 for each performance or \$15 for the entire festival with reduced rates available for students.

Further information is available by calling Tom D'Antoni at 366-4577 or Harvey Alexander at 235-5324.



TOWSON STATE COLLEGE  
Baltimore, Maryland 21204

News & Publications Services, William Carey, Director Tel: (301) 823-7500

February 13, 1973

"A Celebration of Independent Film makers" is the theme of the fourth annual Baltimore Film Festival, according to Harvey Alexander, coordinator.

This year the Towson State College sponsored event will distinguish itself as the longest-running festival in America with more than 18 hours of film being presented at nine separate shows in March.

Presentations will be grouped in such general categories as films by women, West Coast expanded cinema, New York City school, films by college students and documentaries by television networks and production companies.

Festival dates are March 16-18, 23-25, March 30 and April 1. Shows will be at Towson's Stephens Hall Auditorium at 8:30 p.m. Fridays and Saturdays and at 4 p.m. on Sundays. There will also be an 8:30 p.m. show on April 1 replacing the March 31 program.

Tickets are \$2 (\$1.50 for students) or \$15 (\$12 for students) for the entire festival. Further information is available by calling Tom D'Antoni at 366-4577 or Harvey Alexander at 235-5234.



# News

TOWSON STATE COLLEGE  
Baltimore, Maryland 21204

News & Publications Services, William Carey, Director Tel: (301) 823-7500

February 5, 1973

"Going to a film festival is like going to a flower show," claims Harvey Alexander, director of the fourth annual Baltimore Film Festival sponsored by Towson State College.

"You know what the flowers are going to be like but you are amazed that the arrangements are so good."

More than 400 independent film makers and the film institutes of Russia, Poland, Sweden, Canada and America have been invited to submit entries this year.

A wide range of styles will be seen at nine separate shows spread over three consecutive weekends in March beginning the 16th.

Everything from films made by women to documentaries made by television networks and production companies, from the "expanded cinema" of the West Coast to the "more conservative" New York City School, will be shown.

"There will be people like Scott Barlett, who makes his money by making films for festivals, participating, and Harvard med students who make just one movie but it's dynamite," Alexander said.

Tickets will be \$2 a program or \$15 for the entire festival with reduced rates available to students. All shows will be held at Towson State's Stephens Hall Auditorium at 8:30 p.m. on Fridays and Saturdays and at 4 p.m. on Sundays. The March 31 program will be replaced by a second 8:30 p.m. show on April 1.

Further information is available by calling Tom D'Anton at 366-4577 or Harvey Alexander at 235-5324.

1974

# THE SUN

BALTIMORE, Friday, April 5, 1974

C 1

## Film Festival 5 opening

By SANDY BANISKY

"I have a certain kind of bitterness," Harvey Alexander said from behind the blue lenses of his aviator glasses. "I want some of the money that's out there."

Mr. Alexander is the father of the Baltimore Film Festival, and he's afraid his baby is going to starve for lack of funds.

The fact that he hasn't become rich by organizing the annual festival since its birth in 1970 doesn't make him bitter. The fact that Baltimore's commercial and institutional communities won't support it, does.

"What it's become is some little orphan child, and I'll be damned if I'll let it become an abortion," he said somewhat mixing metaphor and biological development. Slumped in a molded-plastic chair, he went on: "I put five years of my life into this thing."

Why, he wanted to know, did Baltimore rally around Center Stage after it was burned out of its North avenue theater? ("The best thing that ever happened to them was the fire.")

Why can't the city muster that kind of support for films? "I'm bringing the country to Baltimore. These are the best short films being made. When was the last time you saw a Yugoslav film in Baltimore? A Japanese film?"

Baltimore Film Festival 5, despite its father's concerns, opens at 8:30 tonight in Stephens Hall of Towson State College. It will continue tomorrow and the next two Fridays and Saturdays.

Different experimental films will be shown each night. Films average about 15 minutes, Mr. Alexander, said, but lengths vary. The entry is only 2 minutes long.

Audiences each night will select their three favorite films and a panel of judges at the end of the festival will consider those choices in awarding prize money.

Last year's winner was a young man who blended 12,000 pieces of artwork into an autobiographical, animated color collage.

He went on to bigger and better things. "Frank Film," by Frank Mouris, won an Academy Award Tuesday night as the best animated short subject. And that must say something about the caliber of films the Baltimore Film Festival attracts.

Mr. Alexander, 39, now head of his own film production company, was teaching film at the University of Baltimore in 1970 when the film festival was born.

"It started very innocently," he said. With the school's tight budget, he found it difficult to get the films he wanted his students to see.

So he came up with the idea of a festival, to assemble a collection of good short films. He took his plan to the American Film Institute, in Washington got permission to use their name to get started, and advertised in film papers.

The entry form was a mimeographed sheet. "It was tacky looking."

That year, 47 films were entered and six \$50 prizes were awarded.

Last year, 230 films, from as far away as Malta and Yugoslavia, were entered with 80 selected for screening. Prize money totaled \$1,500.

The 1973 festival actually made money — \$23. "I didn't even get the \$23," Mr. Alexander sighed. "Someone discovered I made some long-distance calls and — Ift. There went the \$23."

Harvey Alexander, elementary school teacher, college instructor and film producer, dropped out of high school in hi-

See FILM, C8, Col. 1

## Film festival 5 is opening

FILM, from C1

junior year, driven out, he said, by books such as "Silas Marner."

At 17, he joined the Norwegian merchant marine, working for "\$35 a month and all the spaghetti and bacon you could eat for breakfast."

But the ship had a good library and he spent a lot of time reading. After 3½ years, he felt ready for college and he wanted St. John's in Annapolis.

He liked the discipline he found there, but he had some lapses.

Like spring vacation during his freshman year. He was drinking in a Fells

Point bar and heard about a ship leaving for Cuba. So he went.

That was 1958. "I watched them burn the sugar crops," he said. "They quarantined the ship and I couldn't get back."

He finally hitched a ride as far as New Orleans, where he found himself stranded. He wired the dean at St. John's who sent him the money to get home.

His film interest blossomed at college, where he headed the film society. "I just screened every film I ever wanted to see," he said.

And that college-born interest is what keeps him going, year-round, working

on the next festival. He organizes, promotes and selects films.

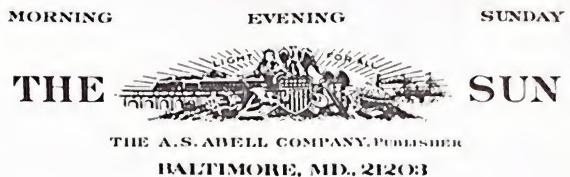
"I put posters in every bar in the city." He paused and smiled. "So we get a lot of drunks."

He's determined that the festival will continue. He'd like it eventually to evolve into a continuing film workshop.

Mr. Alexander believes that his idea is a good one and that it will flourish if he can keep it going long enough.

"Somewhere in the future," he said determinedly, "Baltimore is going to get something like the John F. Kennedy Center for the Performing Arts, and somewhere in that center, there'll be a place for the film festival."

1974



November 5, 1974

Mr. Harvey Alexander  
Director  
Baltimore Film Festival  
Baltimore, Maryland.

Dear Harvey:

I am delighted that you have decided to take my suggestion and include feature films in this year's festival. I am also pleased at the interest shown by the Pratt library and the Sunpapers management.

You have done a splendid job to date with little or no assistance. Now, perhaps you can take the steps necessary to make the Baltimore Film Festival something more than a purely local event.

Please be assured of my continued approval and support.

With professional admiration and warm personal regards,

*R. H. Gardner*  
R. H. Gardner  
Drama and Film Critic

1974

## Baltimore Film Festival 5

by Gary P. Smarik

After five consecutive years, the Baltimore Film Festival can finally congratulate itself on its triumph of matter over manner. The preceding four Festivals seemed more concerned with the technicalities of finance and locale rather than creating a showcase for contemporary films. This year there was a more relaxed atmosphere; the "will the Festival make it" attitude faded into the background enabling the audience to concentrate on the quality of the films. It also gave the audience a chance to see how films have progressed and changed over the last five years.

When the Baltimore Film Festival began, the arts in general were in the throes of protest and advocacy. The first three festivals were thematically concerned with the social and moral vicissitudes of war, drugs, and sex. While these themes were still to be found in some of the films presented this year, the majority of the films clearly indicated more introspective, individualistic concerns. Although not all the entries had the poetic intensity of some of last year's movies, this current crop on the whole reached a higher level of technical achievement.

The Festival's major weakness was in the awarding of the \$1500 in prize money. Here critical approbation was badly tangled with a kind of reverse snobbery. This was most evident in the film given the \$500 first prize by a majority of the judges. (The second and third prizes were \$250 and \$150, plus five \$100 and two \$50 awards.) First prize went to Steve Brand's *ABOUT THAT TIME*, a film about the tribulations of a student filmmaker. There was nothing really wrong with it except

that it resembled every other film of that empty, self-conscious genre. The "Fellini syndrome" has been around for years; when filmmakers run out of ideas, they make movies about why they can't make movies. Unfortunately, *ABOUT THAT TIME* had less humor and more whining self-pity than most such films. Apparently, the judges found this nothingness appealing. In any event, it seemed an act of self-serving back-patting to give *ABOUT THAT TIME* the highest award.

The other two major awards were somewhat more deserving but not by much. Mitchell Block's *NO LIES* was a pseudo-cinema verite account of a young woman's horrifying recollection of rape. While the statement was powerful, the methods by which it was achieved are suspect. The filmmaker seemed to be coaching his "object" into the emotional devastation of the final moments. Third prize went to *SPACECRAFT AMERICA* by Mike Lawrence. This savage political satire employed clever editing of news film of the second Nixon inauguration, commercials, and movie trailers.

*SPACECRAFT AMERICA* was hilarious but failed to engage the viewer in the same way James Morrow's *A POLITICAL CARTOON* did. Morrow's film, however, only received a \$100 award. His satire was more gentle than Lawrence's, but his cinematic ingenuity, plotting, and dialogue were very promising. *POLITICAL CARTOON* combines live and animated film to poke fun at both politics and animation as well as those who exploit the two.

The other winners in the \$100 category ranged from fair to outstanding. Bill Cote's *BANANAS* was an amusing 40-second trifle about the erotic antics of the title characters. Faith and John Hubley's latest animated film, *COCKABODY*, was another of their fantasy excursions based on the nocturnal "conversations" of their children.

One of the loveliest films of the Festival was Peter Hoffman's *PILGRIMS*, an engaging character study of two men at a truck stop. One is a driver making a long haul to Saratoga with the help of uppers; the other a sensitive, talkative guy with a "floating brain" inside his skull and one of Pan Am's tickets for the first commercial moon flight in his pocket. Hoffman combines bizarre humor and good off-hand dialogue to plot their encounter, ending in a shot of the truck moving out at dawn with these two "pilgrims" embarking on an uncharted course of friendship. In all, Hoffman's effort is a warm and somewhat haunting movie.

One of the two most popular movies at the Festival was Chuck Braverman's already-famous *CONDENSED CREAM OF BEATLES*, a 17-minute musical collage of the 10-year reign of the 60's most well-known rock group. *BEATLES* was the most visually exhilarating moment of the Festival. With the exception of one other film, Braverman's triumph dwarfed every other entry—no mean accomplishment given the general calibre of the field.

The film that topped *BEATLES* was *BOLERO*. There's not much that hasn't already been said about Allan Miller's Academy Award-winner. *BOLERO* is a study of Zubin Mehta's rehearsal and performance of the Ravel piece with the Los Angeles Philharmonic. Not only is it the best film ever of a musical performance, but it also explores the relationship among the conductor, the orchestra, and the score, something that has been written about in scholarly terms but never filmed. Why, then, did *BOLERO* only receive a \$50 recognition? Perhaps it was a salutation to a movie that has already received numerous awards. But, to my mind, it seems an example of the reverse snobbery evident in the judging.

The Oscars usually go to high-budgeted movies and ignore the small, well-crafted films. The Baltimore Film Festival judges believe in the independent filmmaker—a commendable attitude per se—but also seem contemptuous of a film like *BOLERO* which cost a mint. In my opinion, budgets have very little to do with artistic excellence. *BOLERO* was the best film in the Festival, hands down. That it was dismissed with a token \$50 defeats the real purpose of the Festival: the recognition and promotion of the art of film. If the judging can be improved next year, the Baltimore Film Festival can take an honorable position among the best festivals in this country.



Many film festivals release their entry information only a month before the closing date. The post office does not expedite monthly magazines. And the railroads, when they run, do so less frequently, less well, and to fewer destinations.

All of which means an increasing delay in getting the NEWSLETTER to the filmmakers who need to obtain festival entry information on time.

If you would like to receive the Upcoming Festival Section BY AIR, it is available for \$6.00 a year. However, this service is offered only to NEWSLETTER subscribers and is not open to non-subscribers.

PLEASE SEND THE AIR MAIL FESTIVAL SECTION

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Filmmakers Newsletter, PO Box 115, Ward Hill, Mass 01830

FILMMAKERS NEWSLETTER

NOVEMBER 1974

# Best of Baltimore Film Festival better than in past

By R. H. GARDNER

Baltimore festival since 1970, says he hopes to model next year's along these lines. The main problem, he maintains, is finding a motion-picture exhibitor willing to donate the necessary \$5-mm. equipment. Since its inception, the Baltimore festival has been obliged to submit upon request, features "Shots all afternoon and evening watching shorts—open when they are of high quality—can toward the end become a bit wearying." This year's festival, that ended Saturday night with the selection of 10 winners by a panel of local judges, consisted of 70 shots exhibited during 3 consecutive weekends. Using much the same schedule, the festival could offer 24 programs made up of a feature, and one or more shorts splice.

Such is the pattern followed by most film festivals, and Harvey Alexander, who has been producing director of the

for three or four weeks next year. Mr. Alexander would appreciate hearing from him.

After spending most of Saturday viewing the best of this year's Baltimore Film Festival, I'm convinced that next year's would benefit greatly from this festival's features. Sitting all afternoon and evening watching shorts—even when they are of high quality—can toward the end become a bit wearying. This year's festival, that ended Saturday night with the selection of 10 winners by a panel of local judges, consisted of 70 shots exhibited during 3 consecutive weekends. Using much the same schedule, the festival could offer 24 programs made up of a feature, and one or more shorts splice.

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First, second and third-place winners by Peter Hoffman, of New Haven; "Ses- sions," a refreshingly short animated cartoon in which two banjoists, a man and a woman, will be shown. The 10 winners will be shown, the last. The Best of the Baltimore student filmmakers, by Bill Cole, an amorous couple made by Steve Brand, of New York; "No Lies," a remarkable film directed at 11 P.M. by John Hartman of New York; "The Beatles," a documentary made up of 16-mm. clips from all the Beatles' films by Charles Braverman, of Los Angeles; "Political Cartoons," in which a certain Upton, David Marconi, Robert De Niro, Santa Carla, etc., United States made by James Merton; "Spider," a highly effective and affecting documentary based on a rehearsal of the Revels jazz band (an amateur group) in New Orleans, Louisiana, by Allan Miller, of Los Angeles; "Freaks," a movie made by Allan Miller, of Los Angeles, and "Pigs Vs. Freaks," a movie made by James Merton.

Taken as a whole, the 22 films selected by the audiences during the 6 preliminary screenings and shown Saturday as the "best" of the festival were better than the "best" of any of the previous festivals I have attended. Not better than, the "best" of the Baltimore festival, I have attended. Not only were they more professional—not always the best measure of worth—but they showed more imagination and a better grasp of the medium on the part of their creators.

They ranged in nature from animated cartoons to dramas, from relatively simple documentaries to complex ones. All were "worth seeing," to the extent that the judges, I suspect, had a hard time deciding which 10 to select. Especially the first three, which, at \$50, \$250 and \$150, respectively, received the bulk of the prize money.

The other eight winners, all but the last two of which received \$100 apiece, were "Cockaboo," a cartoon concerning the fantastic world of children made by John and Faith Hubley, of New York; "Pilgrims," an engaging character study of a man haunting a truck-stop

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150 films  
at city  
festival

More than 18 hours of movies will be shown this year at the fourth annual Baltimore Film Festival, according to Harvey Alexander, director.

Over 150 films will be shown on nine separate programs spread over three weekends in March, making it the longest-running festival in the United States.

Entries for the Towson State College-sponsored event are being solicited from independent filmmakers and the film institutes of Sweden, Russia, Poland, Canada and America. More than 400 filmmakers have been invited to participate.

Prizes will include one \$500 award, two \$250 presentations and five \$100 recognitions.

A special feature of this year's festival is the introduction of videotape (in addition to the 16-mm. shorts) with a production by Tom Johnson and Allan Kaplan of Antioch College in Baltimore. Alexander hopes to expand the videotape features at next year's festival.

Programs will be held at Towson State College's Stephens Hall Auditorium for three consecutive weekends beginning March 16. Programs will begin at 8:30 P.M. on Fridays and Saturdays, and at 4:30 P.M. Sundays.

General admission tickets for individual showings will be \$2 (\$1.50 for students) or \$15 for the complete festival (\$12 for students). Further information is available by calling the Towson State College Boxoffice at 823-7500 extension 568.

1974



# BALTIMORE FILM FESTIVAL

CELEBRATION OF INDEPENDENT FILM MAKING

April 5, 6; 12, 13; 19, 20

Stephens Hall Auditorium

Towson State College

8:30 p.m.



Produced by American Expressions  
Directed by Harvey Alexander  
Publicized by Yvonne Ropiski

with very special thanks to . . .

Tom Cripps  
Bill Bernard  
Mike Dunne  
Richard Bronson  
Larry Krause  
Blaine Taylor  
The Sunpapers

and

Jack Burk  
Larry Angel  
Bill Meagher  
Bill Fink  
Ed Williams  
Maurice Braverman  
City Dweller

The City of Baltimore

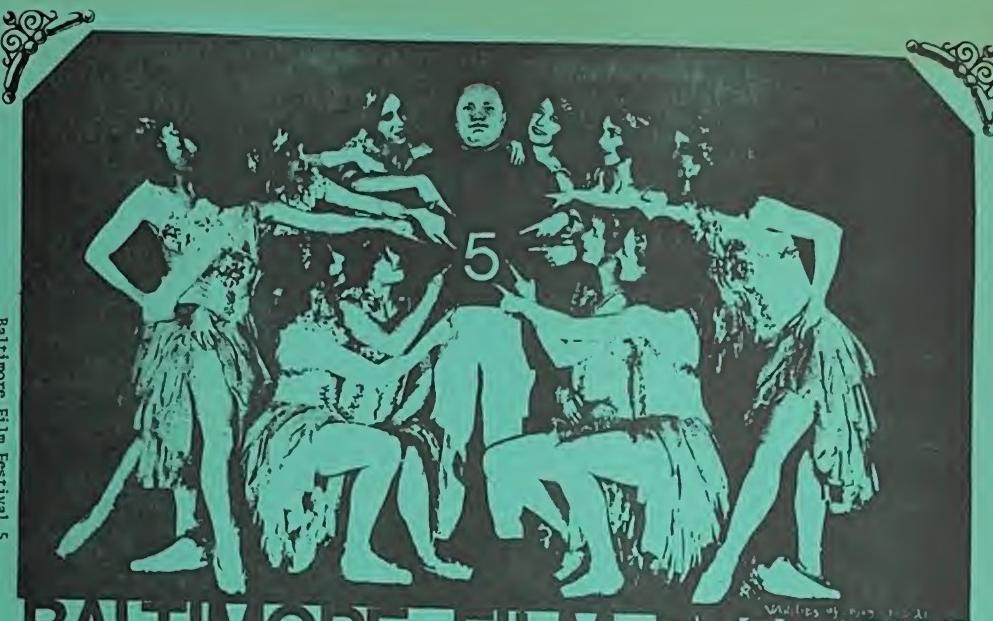
*In the beginning and gradual refinement of the sight of any image, AWAKE.*

APRIL 5      SELECT THREE FILMS

- SPRING
- ANN, A PORTRAIT
- COLLEGE DAZE
- LANTON MILLS
- BLACK MASS
- UNDER THE JUGGERNAUT
- THE PICTURE
- CONDENSED CREAM OF BEATLES
- LIGHT

- Fred Hudson
- Constance Beeson
- Tom Berman
- Terry Malick
- Frederick Chandler
- Robert Russett
- Ken Laurence
- Charles Braverman
- Jordon Belson

1974



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The City of Baltimore

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F R I D A Y, A P R I L 19, 1974

- [ ] Window on the Soul  
[ ] Troll Troop  
[ ] That's Life  
[ ] Women  
[ ] Spacecraft America  
[ ] The Upturned Face  
[ ] Cattle  
[ ] Documentary Footage

- Jerry Drake/Baltimore, Maryland  
Yellow Ball/Lexington, Massachusetts  
Peter Virsis/Baltimore, Maryland  
Connie Beeson/San Francisco, California  
Mike Lawrence/Baltimore, Maryland  
Changeling Productions/Santa Monica, California  
Hoyle & Culver/New York  
Morgan Fisher/New York

- The Boarded Window
  - Naughty Nurse

1975

**COMING SOON...**

**BALTIMORE  
FILM FESTIVAL**

**April 2, 3, 5, 9 and 10**

**Baltimore Museum of Art**  
Museum Drive off Charles St.

**8 p.m.**

Again this year, The Sunpapers is proud to be one of the sponsors of the Baltimore Film Festival. There will be a different group of outstanding creative films each night made by the world's leading film-makers. Those selected as the best each night by the audience will be put into the final judging for the "Best of the Baltimore Film Festival — 1975."

Films from many countries will be included to give you the best possible entertainment from leading innovator's in the film field. Last year's program included the Academy Award winning film, "Bolero," and this year's films should prove to be equally exciting. For an entertaining and inexpensive evening be sure to see this festival and make a note of the dates!

**ADMISSION:**  
**ADULTS — '\$2 per evening'**  
**SENIOR CITIZENS & STUDENTS — '\$1'**

*Another Community Service Sponsored By The Sunpapers*

1975

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# 6th Baltimore Film Festival



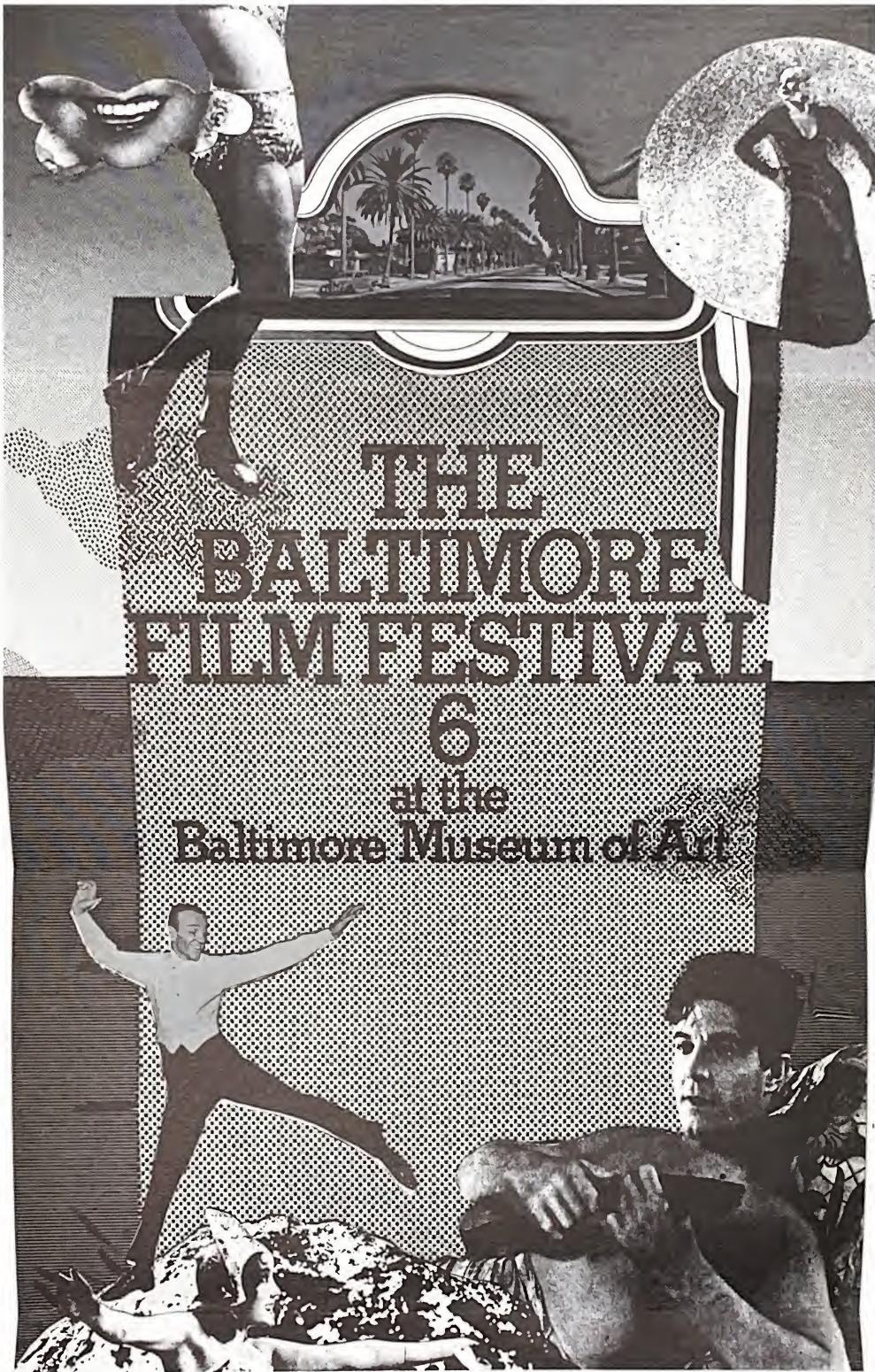
## AT THE BALTIMORE MUSEUM OF ART

(Use East Garden Entrance)

\$3 GENERAL ADMISSION  
\$2 STUDENTS, SENIOR CITIZENS

**PROGRAMS  
BEGIN AT 8PM  
APRIL 2-27**

Sponsored by:  
The Maryland Arts Council  
The National Endowment for the Arts  
The Baltimore Sunpapers  
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The Baltimore Film Festival VI-  
at the Baltimore Museum of Art  
Film Celebration Dates:  
April 2,3,5,9,10,11,12,13,16,17,18,19,20.  
All programs will begin at 8 P.M.

Baltimore Film Festival  
P.O. Box 7186  
Baltimore, Md. 21218  
For Information Call: 301-235-5324

The Baltimore Film Festival is supported by the  
Md. Arts Council, The National Endowment  
for the Arts, The Baltimore Sunpapers, and the  
National Association of Theatre Owners of Maryland.

1975

## The Baltimore Film Festival

P.O. BOX 7186 - WAVERLY STATION - BALTIMORE, MARYLAND 21218

April 11, Friday      VOYAGE SUPRIS by Jacque Prevert. A delightful, dear and joyous French farce. (French)

April 12, Saturday      ALI by Ranier Maria Fassbinder. A tender romance between a mature woman and a young man. (German)

April 13, Sunday \*      TOKYO STORY by Yasujiro Ozu. A contemporary look at Japanese life. (Japanese) Plus a tribute to the late Robert Youngson presented to Jeannie Youngson.

April 16, Wednesday      RED PSALM by Miklos Jancso. A poetic look at a peasant revolution. (Hungarian)

April 17, Thursday      THE SHADOW CATCHER by Terri McLuhan. A lyrical film about the work of Edward S. Curtis, the noted photographer of the American Indian. (U.S.A.) (Films about and by women series.)

April 18, Friday      WANDA by Barbara Loden. An incisive look at the life of a lonely woman. (U.S.A.) (Films about and by women series.)

April 19, Saturday      THE PROJECTIONIST by Harry Hurwitz. The comedic fantasies of a dreaming projectionist. (U.S.A.)

April 20, Sunday      FINALE-Prize winners from this year's festival and a selection of animated films from the world famous Zagreb, Yugoslavia film studios, presented by the director, Zelimir Matko.

\*An art show, saluting the filmmakers, by many of the area's leading artists will open at the Baltimore Museum of Art.

8 P.M. PROGRAMS

THE BALTIMORE MUSEUM OF ART AUDITORIUM

# up To Speed

Vol. 1 No. 1

## BLACK BALTIMORE FILM: Can There Be a Regional Independent Film?

by Thomas Cripps

(Coordinator of the Graduate Program in Popular Culture at Morgan State University, on leave as a Rockefeller Fellow at the Woodrow Wilson International Center for Scholars in Washington. *Black Shadows on the Silver Screen*, a film written by Professor Cripps, won the Golden Gate Award as best documentary at the San Francisco Film Festival.)

A half century ago Baltimore almost became a center of black film making. In the midst of fat Coolidge prosperity "a Negro who has got his hands on some cash" (as an unfriendly critic once described Chicago's black between-the-wars film maker, Oscar Micheaux) could make an independent film with final-cut approval in his own hands. Baltimore Ker-Mar Company surfaced in the mid-1920's, issued stock, mailed out a prospectus, and itched to reach the black audiences in the theatres along Pennsylvania Avenue. They might even have had an eye on Josiah Digg's theatre — he was one of the rare black house managers in the country in those days. Unfortunately, no one knows whether they ever made a film; certainly none survives.

A few miles South on Highway Number One, Eloise Gist made her own evangelistic movies to illustrate her exhortations to her black flocks. Another black film maker in Washington was Sherman Dudley, a long time vaudevillian who in 1926 announced the grand design for "a black Hollywood" that he would build on the shores of the Potomac. Still another black film making



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The Baltimore Film Festival

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Fall 1975

group, the Frederick Douglass Company, was inspired by the memory of its long dead namesake who had been the leader of black political circles in the nation's capital.

Unlike the Ker-Mar Company, they did not disappear without a trace, although eventually each one left the Chesapeake region—Eloise Gist to take her preaching on the road; Sherman Dudley to Philadelphia where, with white angels, he founded the Colored Players Company which produced at least three films (including the famous *Scar of Shame* a print of which is held by the Enoch Pratt Free Library); and the Douglass Company to New Jersey where several films were produced for release on the "race movie" circuit.

The existence of these black pioneers of fifty years ago begs us to ask the question: can a regional black cinema survive and speak in a unique way to its audience? In those times before Hollywood's monopolistic control over theatres allowed it to smother all but a handful of studios outside the circle of overblown "majors", movies were made in Jacksonville, New Orleans, Tampa, Kansas City, San Antonio, Chicago, and elsewhere throughout the country. Indeed, each of these cities boasted at least one black studio. Certainly, the case has been made for the uniqueness of regional jazz style (although no one has convincingly argued in favor of a Baltimore jazz style despite the various connections between the city and Duke Ellington, Eubie Blake, Cab Calloway, Billie Holiday, and Chick Webb, among others). Why not black regional film?

Today, independent film makers of any color falter before the impressive phalanx of foundations, university film departments, and other cold, imposing sources of funds to support the fulfillment of personal cinema ambitions. But black film makers face still other impediments to aspiration. Many public and private sources of funds treat black film programmatically,

as though black film makers represented a social problem that is to be solved and then put aside in favor of the next chic problem. The great black cinema audience that was expected to materialize after the arrival of the works of black film makers on the television screen never emerged. Sociologists tell us that in some demographic subgroups blacks continue to watch television rather than film five times as much as their white counterparts. Unlike the white kids who populate college film courses, many blacks grew up in a protestant religious tradition whose fundamentalists proscribed movie attendance, a region or neighborhood where theatres were segregated or shabby, and a culture in which technical skills were either unavailable or unadmired. And so, the best black film often drew praise from white institutions and audiences without ever finding an appreciative black audience.

This is not to say that no black film makers survived. Carlton Moss, who attended Morgan State College

*Continued on page 2*

## LETTER FROM THE EDITOR —

Dear Reader:

UP TO SPEED the Journal of the Baltimore Film Festival, is made available to you through the generosity of Mr. Peter Garey, president of Quality Film Labs, located at 5800 York Road in Baltimore.

It is quite clear to me that the Journal, UP TO SPEED, is a much-needed source in this region for information about film and filmmaking, and that it would never have come into being had it not been for Pete Garey, stepping forward as he did with his encouragement and financial support.

So for Pete's sake, I hope you enjoy our first effort.

Cordially,  
Harvey Alexander

**BLACK BALTIMORE FILM:**  
Can There Be a Regional  
Independent Film?

in the 1930's, capped a quarter-of-a-century career that began with legendary *The Negro Soldier* made in 1943 for Frank Capra's Office of War Information unit, when his *Paul Laurence Dunbar* won the CINE prize in 1973. William Greave's career reaches back into the "race movie" era founded by the Lincoln Company and Oscar Micheaux in the teens, thence to ten years with the National Film Board of Canada, and finally to American public television and eventual independence. Among the younger film makers St. Claire Bourne has shown how to range from public television journalism, including a rare interview-film with Elijah Muhammad, to his *Let the Church Say Amen*, a film made for black churchmen. At their best they have avoided that one-shot tendency in American film making, the lack of a second act that F. Scott Fitzgerald noticed in the lives of American writers. So many black films, like *Johnny Gigs Out*, made in Watts with support from the Charles Kettering Foundation, or *The Jungle*, made by Philadelphia's Oxford Street gang with assistance from television professionals, and other films have not always led the way toward more films.

In a sense, this apparent lack of thrust leads us back to Baltimore in the twenties. Ker-Mar died for want of a steady audience. The outlets for black film makers here remain thin, consisting of the Enoch Pratt Free Library's neighborhood programs. In Baltimore as elsewhere the great university audience remains lily white.

This is not ask Baltimore to wear a hair shirt for the sins of the country. Elsewhere, screening resources are equally slim: Bourne's and Pearl Bowser's Chamba Productions distribution and research facilities in New York, Oliver Franklin's Black Film Festival at Philadelphia's Annenberg Center for Communications Arts and Sciences; the up-and-down Black Expo in Los Angeles; Charles Hobson's programs in Atlanta's Clark College stand in isolation. Perhaps only a black teaching institution such as Morgan State University, following Pratt's lead, can provide black institutional support and trained black audiences and can thus take black film out of the hands of chance and away from the quiet death it faced in the 1920's on Pennsylvania Avenue.

FILM  
AND  
ARCHITECTURE  
LINKED  
WITH  
MODERN  
TIMES

by Phoebe Stanton

Several years ago when I was in London for a long stay I stumbled by accident upon a fact which caused me to consider how and why architecture is used in films as background. On a foggy afternoon I drove across South London to visit the new town of Thamesmead which had been much remarked upon and studied. A product of the architect office of the Greater London Council, Thamesmead was then and still is rising out of a reclaimed marsh. It will house thousands of London workers; many families were, in 1973, already settled in, the shopping area and town center were virtually complete and the lake was installed surrounded by public walkways and apartment houses. Overhead the high rise buildings rose and disappeared into the fog. The color was grey, the concrete walls and pavements stretched on endlessly. Thamesmead is composed of bold, elegant, massive shapes. It is a *tour de force* of modern architecture design, a tribute of sorts to the promise of tomorrow, to a time when multitudes will be rehoused and when design will conduct us to a better life.

Escorted by a reassuring public relations officer I walked along pedestrian ways, passed sloping cast concrete walls, through residential compounds. Gradually I experienced a sensation of *deja vu*. I had been in Thamesmead before, it seemed. The sloping walls were familiar. I had seen the glass enclosures around free standing stairs. The entrance halls to the high rises reminded me of sounds, voices.

Not until I was walking along the monumental elevated pedestrian street which borders the housing did I know when and where I had previously visited Thamesmead. I asked my guide if any movies had been made there. "Oh, yes", she said, "*A Clockwork Orange* was filmed here but they messed the town up terribly with paper and trash."

Not many months later *O Lucky Man* opened in London. Again the question of the meaning of a director's choice of architectural setting arose. Anderson laid the impersonal cruel dehumanizing episodes in or near new commercial skyscrapers. He used their endless rows of windows, overwhelming size, long cleanly corridors, as characters in his tale of goodwill defeated and corrupted by man's depravity.

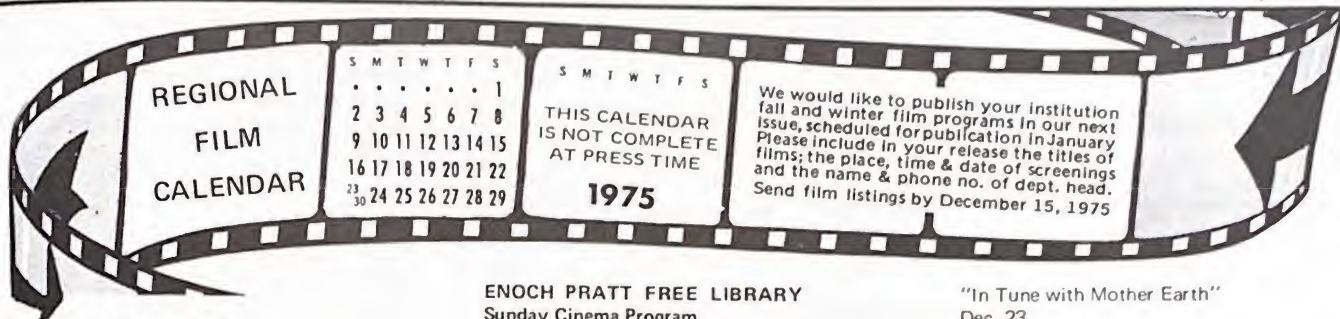
These films suggest that certain directors were commenting upon modern architecture in ways which were potentially of interest to the critic of architectural designs. Clearly in the two pictures I have cited the impersonality, monumental scale, repetitiveness, the harsh and unfriendly materials, and bald linearity of some modern design were admitted to a role in the film. A relationship was seen to exist between architecture of this size and character and the content of the plot. The buildings were numbered



among the oppressors. They were generators of evil.

As a commentary on modern design these implied criticisms of it were important. To what extent were the directors of these pictures asserting a commonly held view and how much might they influence public opinion on what the built environment should be? Or had they chosen Thamesmead and the confusion of superhighways and tall blocks simply because they conveyed a sense of things to come?

Continued on page 6



**AMERICAN UNIVERSITY  
Student Union**

**Friday Night Film Series**

- Nov. 14 Condensed Cream of Beatles, Magical Mystery
- Tour & Let It Be
- Nov. 21 The Music Box — Laurel & Hardy
- Dec. 5 Fantastic Planet & The Gladiators
- Dec. 12 Everything You Wanted to Know About Sex & Is There Sex After Death

**THE MARYLAND INSTITUTE  
COLLEGE OF ART**

**IN ANTICIPATION OF A FESTIVAL: THE  
INDEPENDENT FILM (HA284, SPRING)**

7:00 - 10:00 Thursdays - 3 Credits  
Harvey Alexander - Room S3  
\$10.00 Studio Fee - \$150.00 Tuition

Our objective is to study the independent film as a work of art produced by cinematic skills, valued for what it is in itself, and definable as a series or sequence of images, image-forming shadows and sounds.

**THE BALTIMORE FILMMAKERS CO-OP**  
1033 St. Paul Street — Baltimore, Md. 21202  
539 - 2187 — Nancy Goldblatt (Co-op Director)

**THE JOHNS HOPKINS UNIVERSITY**  
The Student Association — Levering Hall  
Office of the Chaplain - 366 - 3586

Nov. 16 — Sunday  
**MUSICAL LAUGHS**  
Roman Scandals (1933) Eddie Cantor, Ruth Etting, directed by Frank Tuttle

Nov. 19 — Wednesday  
Love Me Tonight (1932) Jeannette MacDonald, Maurice Chevalier, Myrna Loy, Charlie Ruggles

**JEAN-PIERRE MELVILLE**

Nov. 23 — Sunday  
Doulos - The Fingerman (1962)  
Directed by Jean-Pierre Melville

**MAX OPHULS**

Dec. 3 — Wednesday  
Letter from an Unknown Woman (1948)  
Dir. Max Ophuls - w/ Joan Fontaine

**CLASS-CONSCIOUS LAUGHS**

Dec. 7 — Sunday  
A Nous, la Liberte (1931)  
Raymond Cordy & Henri Marchand  
Dec. 10 — Wednesday  
My Man Godfrey (1936)  
Carole Lombard & William Powell

**WHOLLY OTHER**

Dec. 14 — Sunday  
Au Hasard Balthazar (1966)  
Anne Wiazemsky, Francois LaFarge

**ENOCH PRATT FREE LIBRARY**

Sunday Cinema Program  
Wheeler Auditorium — 2:00 P.M.

- Nov. 30 (Bicentennial Event)  
Witches of Salem, Valley Forge, America
- Dec. 7 Lassie Come Home
- Dec. 14 Boris Godunov
- Dec. 21 A Christmas Carol With Mr. Magoo
- Dec. 28 (Bicentennial Event)  
City Out Of Wilderness: Washington, Movin' On, Going Back To Limestone
- Jan. 4 I. F. Stone's Weekly
- January 11 The Three Penny Opera
- January 18 Stagecoach

**ENOCH PRATT FREE LIBRARY**  
Saturday Matinee Film Program  
Wheeler Auditorium — 2:00 P.M.

- Nov. 15 (Laurel & Hardy Festival)  
Beau Hunks
- Bohemian Girl
- Nov. 29 (Laurel & Hardy Festival)  
Swiss Miss
- Dec. 6 (Laurel & Hardy Festival)  
Blockheads
- Dec. 13 Phantom Tollbooth
- Dec. 20 A Berkeley Christmas
- Venus and the Cat
- Dec. 27 Balalaika
- Jan. 10 Case of the Elevator Duck
- The Roc Bird and the Rescue
- Pee-wee's Pianola
- Up The Creek

**ENOCH PRATT FREE LIBRARY**  
Tuesdays At Two Film Program  
Wheeler Auditorium — 2:00 P.M. (Tuesdays)

- Nov. 18 The Italian Straw Hat (silent)
- "Exploring the Third World"
- Nov. 25 Lost World of the Maya
- Dec. 2 Medina
- Iran
- The Miracle of Bali: Art and Religion
- Dec. 9 Emitai: Lord of the Sky
- Dec. 16 Ancient Egypt

"In Tune with Mother Earth"

- Dec. 23 Sunbeam Solution
- The Birth and Death of a Star
- Sea Creatures
- Dec. 30 Atonement
- Don't

**TOWSON STATE COLLEGE**

Towson, Maryland  
Student Government Association  
321 - 2712 (8:30 A.M. to 4:30 P.M.)

All films are shown in Stephens Hall Auditorium — Admission is \$1.00

- Nov. 15 — 8 P.M.  
The Harrad Experiment
- Nov. 15 — 10:30 P.M.  
Oliver
- Dec. 6 — 8 P.M. & 10:30 P.M.  
The Lords of Flatbush
- Dec. 13 — 8 P.M. & 10:30 P.M.  
A Clockwork Orange

**YORK COLLEGE of PENNSYLVANIA**

Country Club Rd. / York, Pa.  
York College Film Society

Nov. 23 La Ronde

Simone Signoret, Dir. by Max Ophuls

Dec. 7 The Son of the Sheik

Rudolph Valentino

Dec. 14 Brief Encounter (by Noel Coward)

Trevor Howard

Jan. 25 Wild Strawberries

Dir. by Ingmar Bergman

**UNIVERSITY OF BALTIMORE**

Student Government Association  
Phi Alpha Theta - Tau Mu Chapter  
Langsdale Library Auditorium — 8 P.M.

Admission Free (w/student or faculty I.D.)

**FACT AND FICTION**

History Via The Genre Of Pop Films

Nov. 21 — Friday — 8 P.M.

The Howards of Virginia

Dec. 12 — Friday — 8 P.M.

The Fall of the Roman Empire

Feb. 6 — Friday — 8 P.M.

Birth of A Nation

**NEW BALTIMORE INDEPENDENT FILM MUSEUM**

Johns Hopkins University  
Great Hall, Student Union Building  
Showings at 8 P.M. and 10 P.M.

Nov. 22

Dec. 13

Jan. 17

## KINESIAS: A SOCRATIC DIALOGUE RECOVERED

[E PUR SE MUOVE: or With A Little Bit Of Help From My Moviola]

by Richard Macksey

The Johns Hopkins University

To the mind which demands the clarity and stability of categories, to the sensibility which delights in the equitable distribution of labor within a corporate body, the similarities between Plato's Republic and the ideal university are at once striking and supremely comforting. Each citizen-scholar sharpens his own particular skill, fills his allotted place in the scale of vocations, and minds the rules of his trade union. The somewhat ascetic fare for the senses (at which Glaukon sophomorically chafes) is compensated by access to knowledge of the universals beyond the world consensus and beyond the flux of fluttering things. And the Metaphysics of this little world is annually bound up in the academic Catalogue of economy, clarity, and purpose.

But universities, like Republics, have the subversive habit of changing and thereby posing new problems for the Catalogue-makers. Disciplines mate, are transformed, or die; a generation in the life of the organism is roughly four years and the half-life of a "cept" or critical posture may be more like the four months between issues of rival journals. The Platonic Guardians, looking for a little ballast in heavy seas, might well turn for help to the sea-marks left by the master of the dissenting academy.

And perhaps the clearest lesson which Plato, that supreme academic poet, left for future administrators is his caveat about admitting the artist, by profession *liar* and *subversive*, into the precincts of an ordered society. Still, late in his career, Plato seems to have recognized that artists, with or without passports, have a way of turning up and something must be done with them if only to keep the corridors clear.

The following is a fragment of a late Platonic text, hitherto known only from an allusion in Isidore the Absurd. In it the old Philosopher

returns to the fiction of the Socratic dialogue. We are pleased to publish a tentative translation of a critical passage.

## KINESIAS

GLAUKON: Yesterday, Sokrates, our friend Kinesias, son of Dionysio returned from a tour of the Western Academies and extension schools. He reports on the prophetic character of your image in *Republic* VII.

SOKRATES: And what image was that? I have not reviewed my notes lately.

GLAUKON: Why your vision of Mankind as huddling in a Cave of the Senses and watching a phantasmagoria of moving shapes on the wall.

SOKRATES: That image was, I believe, suggestive of *eikasia*, the lowest order of knowledge, world of shapes and shadows which surely has little place in the Academy.

KINESIAS: But, Sokrates, I must report that I found students and teachers alike submitting themselves in great numbers to just such experiences in those caves that you so subtly anticipated.

SOKRATES: And what, Kinesias, do the masters call such idle doings?

KINESIAS: Ah, that itself is a problem, for as you observed in the Kratylos language is viscous and seldom achieves sufficient stability for an adequate taxonomy. Some told me that the show was called the "Cinema", but others objected, saying that this word suggested only the taste of instant coffee and instant action painting. The second group used the word, "Motion Pictures", but others objected, saying that this evoked only the memory of tarnished awards and something called Grauman's Chinese. Still a third preferred the word "film", but they had about them a pretentious, self-confident air that surely would have displeased you. The last group

was by far the largest and used the word "Movies", although a few objected that this meant only things called popcorn and fan magazines.

SOKRATES: Clearly, Kinesias, we are dealing with something which hardly deserves serious study, since you cannot name it. But tell me, in what category, division, or department of the new Academies are these cinematic Caves to be found?

KINESIAS: That is stranger yet, for in some of the western institutions the emphasis is on making the shadows and there are "schools" that teach the *techne*. And yet in other institutions the shadows are studied for what they teach of man and his ways, even as history, literature, and other arts are studied.

SOKRATES: However dangerous this latter study may be, it does sound more interesting to me and perhaps the beginning of knowledge.

KINESIAS: But it is more confusing still, for sometimes these shadow shows are used to teach *other* subjects: architecture, what some of my students call Kinetic sculpture, the study of societies and alien tribes, psychology and modes of perception. Indeed, some men calling themselves philosophers have made this experience their special study. Those young Gauls you so distrust — Merleau-Ponty and Sarte — have delivered lectures...

SOKRATES: Why must "philosophers" lecture, when talk, the dialectic, is the way to knowledge? But that is beside the point. This phenomenon you describe has no adequate name and it seems to be studied by everyone from different points of attack. How can it engage the minds of serious men if there are no first principles?

GLAUCON: Now I may be able to add something, Sokrates. You remember that student of your student Plato, Aristotle by name? The one who is so given to lecturing? He passed me this outline of a *Cinema-Poetics* (that's his barbarous phrase) at the last meeting of the Cretan Philosophical. He calls his notes SIX PLATITUDES IN SEARCH OF RESTATEMENT and seems to feel that they extend his comments on our own tragic drama.

SOKRATES: If you must, pray read his remarks on whatever he calls it.

GLAUKON: Gladly, Sokrates. Aristotle, incidentally, seems to favor the term "Film".

" 1. THE FILM IS A MACHINE ART. It is always in danger of the tyranny of techniques, since it arose not from the artist's impulse but from the discovery of gadgets. And

yet by studying the techniques the artist is liberated from their mysteries and enabled to imitate new actions and to create new forms.

**2. THE FILM IS A COMMUNAL ART.** Like the building of great edifices, the art must enlist many techniques and talents. And yet it may become a medium for registering original, private views of the universe of forms.

**3. THE FILM IS A YOUNG ART.** It is difficult to proceed inductively with our poetics, because the canon of masterworks has all been achieved within the lifetimes of some of us. And yet one can already talk about the history of film and the evolution of its styles; in fact, it is the mirror of our century.

**4. THE FILM IS A POP ART.** As best I can reconstruct its origins, the film was first made and appreciated by men who would have been embarrassed by the word *art*. And yet it now seems to engage the attention of entire states and societies and has in fact, invaded and transformed the practice of other arts.

**5. THE FILM IS A SCHIZOID ART**  
Borrowing the terminology of those new students of the *psyche*, I detect in the film the service of two Muses: the one Fact, the other Fancy. It seeks to record events objectively and at the same time it transforms them subjectively. The Muses are *Mnemosyne* and *Metamorphosis* and its functions are Witness and Magic Lantern. And yet, despite this radically divided impulse, this *beau monstre* is never entirely false to either mistress.

**6. THE FILM IS AN AUTONOMOUS ART.** As I intend to make clearer in my subsequent lectures, this form of imitation must be distinguished in its mode, medium, and methods from older ways of presenting reality, such as the drama. For it can transform the very categories

of our perception, spatializing time and dynamizing space; it can draw the spectator into the action and give him new eyes.. And yet it is a mixed art borrowing from other modes of narrative and dramatic presentation and coupling itself with yet other modes of sensory apprehension...”

**SOKRATES:** That seems to enough platitudes for the moment, Glaukon. This young Aristotle is hardly economic of words; I suspect that he sees the pretext for yet another book in this strange educational phenomenon he calls the Film. But I must say it also seems to be a rich source of new paradoxes. Perhaps we should consider its place in the curriculum at our next Academic Council meeting, assuming that the funds are available...

**DIOTIMA:** I am sorry to intrude on this stag session, Sokrates, but that damn coffee machine is broken again and I thought I might borrow a shot of your Mataxas. But I did happen to overhear some of the conversation. Once again you seem to be decades behind the times. (You remember how long it took you to agree to admitting *women* to the Academy?) In all the countries to the West (and even in the barbarous and backward lands across the Atlantic) the study you are so timidly considering is a part of life itself as well as of formal education. In fact, I believe our own incredible male chauvinist Colonels were considering a national archives, since they had banned performance of Tony Conrad's *The Eye of Count Flickerstein* and something called *Nguyen Van Troi Will Live Forever*; archives are a wonderful way to keep such provocation safe from *hoi polloi*. The new Minister of Culture is, however a classical scholar, so perhaps censorship is out.

**SOKRATES:** But tell me, Diotima

daughter of Suntan, what has all this ephemeral business to do with education, with the *paideia* of our youth?

**DIOTIMA:** To answer that would take more than this casual visit. But briefly and systematically, those institutions of the West (where I understand you are planning to take a leave), have discovered that these shadows, as you call them, have a place in their *archives*, where the immense detritus can be sorted out and preserved for the future; a place in their *technical* programs where new devices may be explored; a place in their *critical* activities where some vocabulary of analysis can be developed (though you know my prejudice against interpretation!) a place in the *pedagogy* of other disciplines; but perhaps most important a place in the general *therapy* of culture where some of the pedantry, pomposity, and misinformation that surrounds the work of the cultist and autodidact can be exposed to equitable and rational analysis.

**SOKRATES:** Indeed, Diotima, why must you always speak in italics? I have often had the uneasy suspicion that you had some intentions on my post here, as I have listened to you unroll your programs and lists. I trust that my colleagues will not be forced to take sides on this pseudo-issue....

**KINESIAS:** There is something in what Diotima has to say about therapy. I tried to read one of the latest scholiast's texts on this emergent art during my tour of the West, but I kept stumbling across sentences such as “Among them were...” followed by sixty-three names, apparently at random. The tedium, one might say, is the message. In fact this same scholiast, writing about “the underground film” (his term, not mine), confesses that he has not seen many of the films he is writing about. (The idea of an unseen masterpiece might be a topic for another of our endless dialogues.) Perhaps the sort of intellectual sobriety and rigor of the Academy might do something to reform such excesses.

**SOKRATES:** We solve the problem of silly or pernicious writing here, Kinesias, by dispensing with books entirely. You ask a book a question and how can it answer you? I have warned a number of our non-tenured staff of the axiom “publish and perish”. . . . Perhaps they would be better advised to express their flickering certainties in this language of shadows....



MAESTRO KOKO – Zagreb Studio

### Film And Architecture Linked With Modern Times

The uses of architecture in films vary widely from director to director and film to film. Didactic criticisms, such as that in *A Clockwork Orange* and *O Lucky Man*, are extreme examples of what could well become accepted practice if rebellion against the impersonality of architecture becomes more frequent. The ways in which plot and architectural settings are related in films are various, and they may be categorized. They are surely worth watching and require some definition.

There is, first of all, the constructed set, at best a neutral affair, which resembles a stage, a device understood and accepted by the audience. It is a convention usual in films of the 1930's and 1940's and still visible in those made for television. In elaborate musicals the camera wandered about above, and across the stage space, in and out, but the space through which it travelled was artificial, made to house the drama. The same was true of western towns main streets; a keen observer of architectural settings will recognize the stock front of a bank, saloon, street intersection and village square in their many appearances and reappearances.

The use of scenes filmed off the stage and in the world outside seems to have begun after World War II when, to impart immediacy to the tragedy of the central character, *Lost Weekend*, a fine movie, used shots made in the streets. Japanese films were made in and about the villas at Kyoto. This routine but none the less entrancing exploitation of foreign and romantic places reached heady splendor when the wide screens allowed the audience to journey to Rome, Venice, or Tingad and be present at the changing of the guard. Suddenly the architecture and scenery took precedence over the plots which were often innocuous affairs designed to interfere but little with the pleasures of cinematic sightseeing. Setting and narrative were no longer equal partners. The graceful flight over a French chateau is, for example, what one best remembers from *Around the World in Eighty Days*.

These were popular films, expensive and glossy, but they suggested the riches authentic settings could bring. Relationship between plot and the camera's ability to evoke a place in all its reality returned to

balance, the better for having been restudied.

The uses of architectural settings now vary widely. In *Women in Love* the garden front and great hall of Kedleston House by Robert Adam were used to good effect and with accuracy; Kedleston, after all, is in Derbyshire, which is Laurence country. The house in *The Go Between* worked like a charm to locate the tragedy of caste and clan precisely in Edwardian England. Parts of *Sleeper* were made in existing "futuristic" buildings, a use of modern architecture which approached but did not quite attain the level of commentary achieved in *A Clockwork Orange*. Fellini is, certainly, a master the use of architectural material for he knows precisely when taste and effect dictate that he use not real buildings but sets which convey the suggestion of things remembered. In *The Conformist* and *Last Tango* architecture was used brilliantly: in the former Fascist monuments were inevitable; the choice of decayed Art Nouveau for the latter established an environment remote and immediately threatening.

The examples which one might cite are endless. Observation of the cinematic uses of the architectural styles deserves more critical notice than it has so received. The commentary on building and urban design in *A Clockwork Orange* and *O Lucky Man* remain, however, unique, linked, perhaps, more with *Modern Times* than with the other contemporary uses of architecture as setting described here.

Cinema  
Is . . .  
A  
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For  
Of  
An  
Analog  
Analogy  
Allergy . . .

by Stan VanDerBeek

The world is an idea . . .  
and a process . . .  
I like to joke that I  
am building a dome  
theater that is my  
replica of the  
universe . . .  
movies are a life-like  
process, that can help  
us to like the life-  
like-process . . .  
It needs help . . .  
this process that is  
life  
and this process  
that is art  
perhaps they are the  
same process . . ?  
if they are not . . .  
art then, may be the  
process that we  
judge life by . .  
(certainly the  
opposite is true . . .  
that life is the pro-  
cess that we judge art  
by . . .)  
rather let me call it  
"approximate art"  
clearly in the past  
sixty years, all our inher-  
ited ideas about art-  
form and techniques  
have been changing . . .  
from dada . . . to thirteen  
channel-television-DATA  
enter, inter-media-  
mediate-mix-up:  
art-life-art-dream  
photo-school-life-  
living-like-learn-  
leavings-go-art-life-



MAXI CAT — Zagreb Studio

*This is a shortened version of a longer piece — The editor regrets it being cut to conform to our space.*

*In our next issue we will return to it and Stan's plan for a regional film center.*

## THE BALTIMORE FILM FESTIVAL IS REEL!!!

It is easy to stop on a dime. The Baltimore Film Festival, Inc. would like you to help us start Baltimore Film Festival 7 with as little as a dollar. Your dollar(s) will light up motion picture screens with the best in film art, so please give us a little of your action.

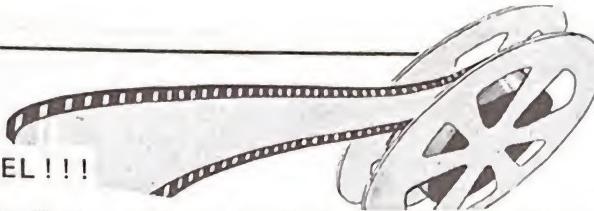
Baltimore Film Festival 6 was the most complete and artistic festival in our six-year history: the celebration of independent films; the FAB Women's Festival; the feature films; the Moving Eye Art Exhibition; and the presentation of the new Zagreb animation films by Zelimir Matko, director of the Zagreb Studio — generated a creative impact in this region. And, in turn, the community provided generous support to the Baltimore Film Festival financially and spiritually. Not enough I may add to prevent us from having a deficit. So it goes.

Enough good things have happened in the past few months for us to realize that the Baltimore Film Festival will continue to improve and grow, so that it will truly become a celebration of film and film-making.

Since the close of Festival 6 we have established a children's film workshop in cooperation with Group W's WJZ-TV. The children are making 16mm. films on art, ageing, and recreation in the Baltimore community. "Art through Young Eyes" was aired on October 4th, at 7:30 P.M. It will be aired again on Sunday, November 16th, at 8:30 A.M.

And we have the film journal *UP TO SPEED*. The purpose of the journal is to provide in this region a reliable calendar of film events, and to publish critical writings on film and interviews with film-makers discussing their art, and other articles related to film.

Meanwhile back to BFF6. The judging for the Festival this year was a departure from the past. Fourteen judges were given one hundred dollars each to use in four \$25.00 credits, making it possible for one film to get all the money. One hundred dollars was given to the



audience for its favorite film, and the other one hundred dollars was given to a Baltimore film-maker whose film showed outstanding achievement. Our prize money was \$1,600.00.

The honoraria paid to film-makers amounted to \$867.50

### PRIZE WINNERS OF THE BALTIMORE FILM FESTIVAL 6

Frank LaLoggia	GABRIEL	Los Angeles	\$375
Barbara Linkevitch	SILVERPOINT	Los Angeles	250
Scott Bartlett	MEDINA	Berkeley	150
Bruce Postman	SWAG	New York	125
Lighthouse Films	SELF-HEALTH	Berkeley	100
Robin Lehman	EXPERIMENTAL	New York	75
Benning/Gordon	I - 94	Madison, Wisc.	50
Edmond Sechan	ONE-EYED MEN ARE KINGS	France	50
Zagreb Studio	VENUS & THE CAT	Yugoslavia	50
Kathy Rose	MIRROR PEOPLE	Valencia, Ca.	50
Johanna Demetakis	WOMANHOUSE	Los Angeles	50
Claude Chagrin	THE CONCERT	England	50
Jordon Belson	CYCLES	San Francisco	25
Bruce Cronin*	WILD GOOSE	Wellesley, Mass.	100
Robert Maier**	LOVE LETTER TO EDIE	Baltimore	100

\* Audience Award

\*\* Baltimore Film-Maker Award

The Baltimore Film Festival 7 will be held in the Spring of 1976. Among the categories planned for the Festival are films for children, people in sports, and films on the theme of "liberty".

More information about the Baltimore Film Festival 7 will be published in the Winter issue of *UP TO SPEED*.

Check "T" if the following is a close approximation of verifiable reality, or "F" if it has small resemblance to that verifiable reality we know and love so well.

- a. f22 is a narrower aperture than f16.
- b. The slower the speed of the film stock, the more sensitive it is to light.
- c. A shooting script is John Wayne's approach to verifiable reality.
- d. Dance is the closest art form to film.
- e. Orson Wells is misspelled.
- f. We make love with our eyes closed.
- g. I would like to write film related articles for *UP TO SPEED*.
- h. I am not interested in the Baltimore Film Festival, (if "T" please recycle this journal to someone who may be interested).
- i. I would like to contribute to the Baltimore Film Festival.
- j. The Festival is a non-profit, tax exempt organization.

k. I would like to be on your mailing list.

l. Name.....

m. Address.....

n. City.....State.....

o. Zip Code.....

p. I will mail this questionnaire to :

The Baltimore Film Festival  
P.O. Box 7186  
Baltimore, Maryland 21218

## LAB TALK

by Pete Garey

Work print, answer print, release print, A&B rolls, edit sync, supers, burn-ins, printer sync, a wind, b wind, original, master, fade in, dissolve, sound advance, optical transfer, quarter to 16 transfer, fullcoat. These are some of the terms used everyday at the film lab. In this article and in other articles to appear in *UP TO SPEED* I will attempt to give you a working definition of each of the film terms, for this information will help you when you bring your film to the lab, so that the lab can do what you want it to do, and that the film you end up with is the one you wanted to make.

When you walk into a lab with a roll of exposed film, the first question asked of you is under what name should the work be billed. Then with that comfortably settled, we get on with the business of helping you make your film, and the next question is should the film be processed normally. The question of processing normally refers to the ASA of the film and how the film was exposed. If you exposed the film to the ASA standard, then the film will go through normal processing. If, however, you were filming under low light conditions and the lens did not have an opening or stop for the particular ASA rating, it must be determined how many stops the film has to be pushed to produce a satisfactory image. (It should be noted that pushing or over-developing the film to raise the ASA tends to result in more than normal graininess and generally deteriorates

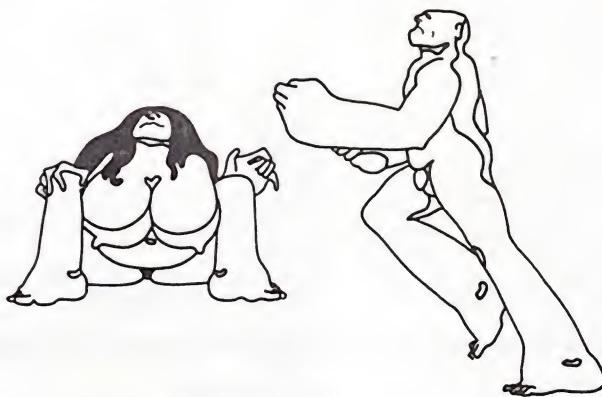
the overall image quality.)

To push a film means that if the reading on the light meter calls for a setting of 2.0 and your lens opens only to F2.8, the film will be under-exposed by one stop, and in order to get a properly exposed image the film will be overdeveloped or pushed the equivalent of one F stop to correct for the underexposure.

The third question asked of you at the lab is do you want a work print. This is a copy of your original film printed with no corrections, called a one-light work print. By using the one-light work print you eliminate the need of ever having to project your original film during the editing. A good rule to follow in the making of a film is NEVER project camera original.

In the next issue of *UP TO SPEED* we will continue with some more "Lab Talk" to help you in the production of your film.

## ON WOMEN FINDING EMPLOYMENT IN THE FILM INDUSTRY



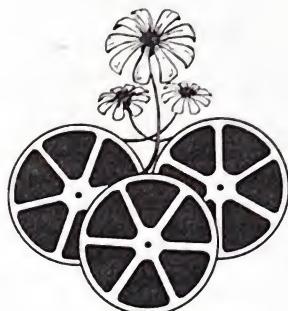
have you  
ever  
thought  
of yourself  
as an archeologist  
with  
orange  
hair?  
NEVER  
if  
you  
haven't got a beard  
they make you  
carry the shovels.

—Freude Bartlett

## UP TO SPEED

published by

The Baltimore Film Festival  
Post Office Box 7186  
Baltimore, Maryland 21218



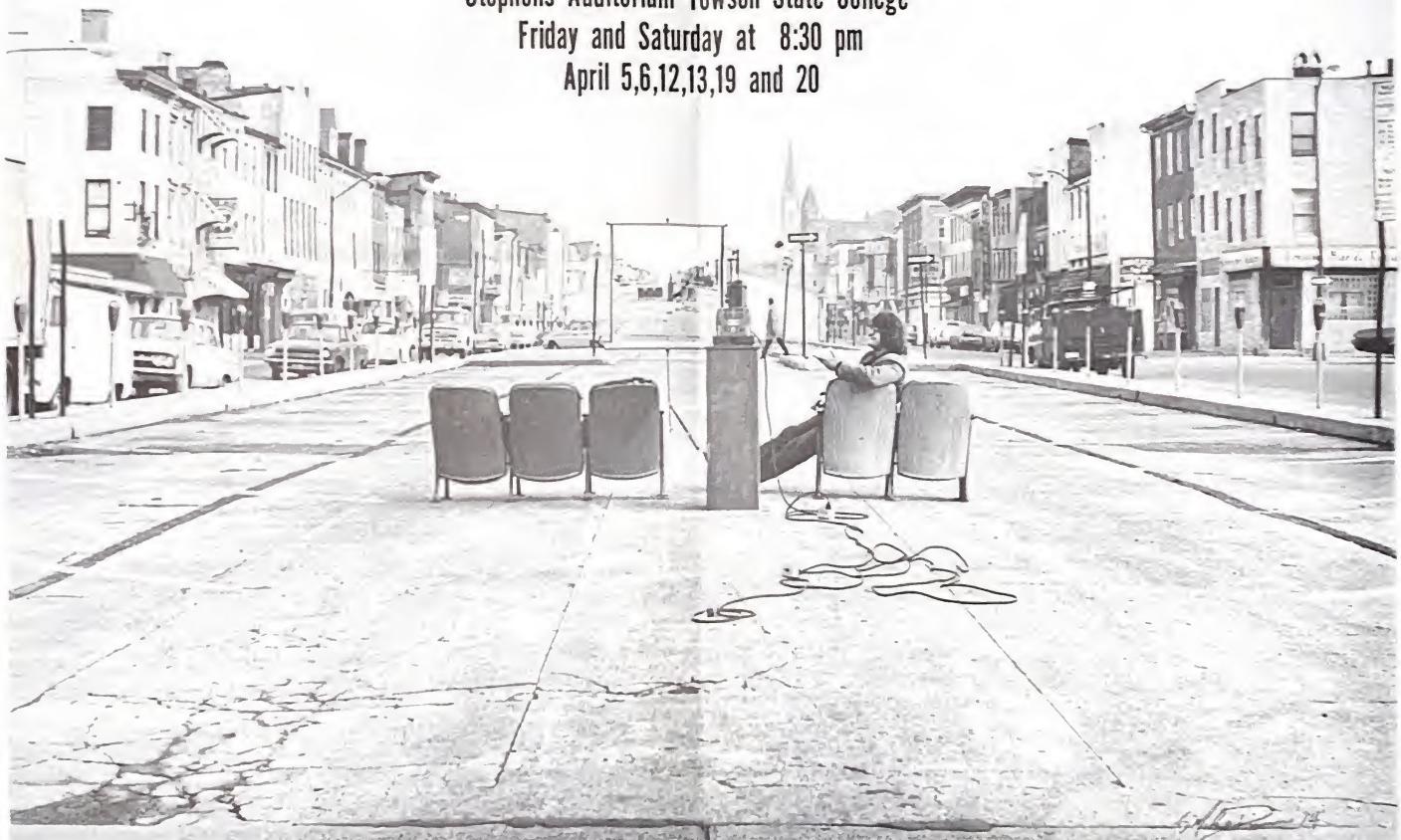
# BALTIMORE FILM FESTIVAL 5

Celebration of Independent Film-Making

Stephens Auditorium Towson State College

Friday and Saturday at 8:30 pm

April 5,6,12,13,19 and 20



1975

# THE SUN

Wednesday, April 2, 1975

## Women part of this film festival

By SANDY BANISKY

ries" about women's professional problems. "And it just came to me that I should do something, because I had the time and the money."

She says she spent months researching film festivals, then advertised in publications around the world. The screenings were set for September, 1974, at New York University, the entries were coming in, and everything, she says, was "going perfectly."

But her husband suddenly went into a diabetic coma and died a month later, April 7. Mrs. Youngson dropped her plans, canceled the festival and set about putting her husband's estate in order.

The festival was considered dead until she met Harvey Alexander in Baltimore last fall. He suggested adopting the festival, moving it south and incorporating it into the Baltimore Film Festival. Mrs. Youngson, delighted, agreed and turned over all her material.

She expects the festival to accomplish two things: to encourage women to make films and to expose their work to

the film industry.

Representatives of film distributors often attend film festivals, like college scouts at high school games, Mrs. Youngson said. She hopes some films will catch a distributor's eye.

Teri McLuhan, a Canadian living in New York, is one woman film maker who's grateful for the chance to screen her film, "The Shadow Catcher."

She spent 6½ years researching and filming her production, a study of the work of Edward S. Curtis. Mr. Curtis, who died in 1952, devoted his life to chronicling, on paper and film, the North American Indian.

Donald Sutherland, a fellow Canadian, is the voice of Curtis. She says Mr. Sutherland worked on the film "out of friendship."

The daughter of media-philosopher Marshall McLuhan ("I don't think that's particularly relevant"), she says she encountered some resistance as she set about producing her film.

"Being a woman making films, your effort is 200 per cent rather than 100 per

cent."

"I felt I had to be much more convincing. You're obviously a victim of lots of things. There's the question of if you're convincing, the question of if you can really do it."

"You just have to be single-minded and keep your wits about you and remember why you're there."

"She spent 5½ months just trying to raise the \$150,000 for her film from foundations and corporations.

But "The Shadow Catcher" finally was finished and opened at Christmas time in New York to "really tremendous" reviews. The Baltimore Film Festival is the first festival appearance for "The Shadow Catcher," but this spring it goes to Cannes.

Mrs. Youngson won't be in Baltimore to see her festival finally happen. She'll be in London, trying to sell some of her films. Until then, she'll be in Florida, visiting her parents, whom she gives much of the credit for her success.

"They never told me there was something I couldn't do."

1975



PRESENTS

## The Francis Scott Key Award

JULY 24, 1975  
ON THIS DATE \_\_\_\_\_

TO \_\_\_\_\_  
ENOCH PRATT FREE LIBRARY

IN SPECIAL RECOGNITION OF YOUR REGARD FOR FILM AS A CREATIVE MEDIUM

LEON BACK, NATO OF MARYLAND

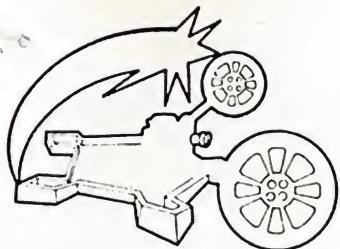
STUART H. ROME, BALTIMORE FILM FESTIVAL

WILLIAM BERNARD, THE BALTIMORE SUNPAPERS

HELEN CYR, BALTIMORE FILM FESTIVAL

LINCOLN JOHNSON, BALTIMORE FILM FESTIVAL

HARVEY ALEXANDER, EXECUTIVE DIRECTOR



# The Baltimore Film Festival

P.O. BOX 7186 — WAVERLY STATION — BALTIMORE, MARYLAND 21218

Harvey Alexander  
Director

235-5324  
Area Code 301

July 24, 1975

Dear Filmmaker,

*Please excuse the unreasonable length of time between the closing of the Baltimore Film Festival 6 and the date of this writing.*

*I wish to thank you for entering your film (s) in the Festival, making it the most complete and artistic Baltimore Film Festival in our six-year history: the celebration of independent films; the FAB Women's Festival; the feature films; the Moving Eye art exhibition; and the presentation of the new Zagreb animation films by Zelimir Matko, director of the Zagreb Studio-- generated a creative impact in the Baltimore community. And, in turn, the community provided generous support to the Baltimore Film Festival, financially and spiritually. Not enough I may add to prevent us from having a deficit. So it goes.*

*However enough good things have happened in the past few months for me to realize that the Baltimore Film Festival will continue to improve and grow, so that it will truly become a celebration of film and film-making.*

*Since the close of the Festival, we have established a children's film workshop in cooperation with Group W's WJZ-TV. The children (between 10 and 12) are making 16mm. films on art, ageing, and recreation in the Baltimore community to be aired in the fall of 1975, on WJZ, in prime time.*

ANOTHER COMMUNITY SERVICE OF THE BALTIMORE SUNPAPERS

The films on how children look at art are already in the can.

Also, we have a film journal called UP TO SPEED: The Journal of the Baltimore Film Festival. The purpose of the journal is to provide a calendar of film events in the region; critical approaches to film; and interviews with film-makers discussing their art. (I invite you to submit your writing to UP TO SPEED. We can pay \$25.00 for each published article.) The address for UP TO SPEED is that of the Baltimore Film Festival. The first issue will be out in September and published quarterly thereafter.

And the Baltimore Film Festival is conducting film workshops to acquaint the community with the "stuff" and art of film. We plan much more--but....

Meanwhile back to BFF6. The judging for the Festival this year was a departure from the past. Fourteen judges were given one hundred dollars each to use in four \$25.00 credits, making it possible for one film to get all the money. One hundred dollars was given to the audience for its favorite film, and the other one hundred dollars was given to a Baltimore film-maker whose film showed outstanding achievement. Our prize money was \$1600.00.

The honoraria paid to film-makers amounted to \$867.50.

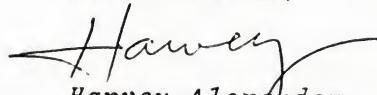
This year for the first time we used a film evaluation form to be filled in by each juror at the screenings to select films for the Baltimore Film Festival 6. It was our hope that these forms would be mailed to you, providing some feedback and critical remarks. I have the forms but I hesitate to mail them to you, for the reason that they do not make a valuable statement of your film. In some cases the jurors worked hard to gather and record their judgments; but, as in all things, many did not have enough time and a kind of shorthand was invented.

Not much help for a feedback system. For next year's Festival we can remedy this by screening fewer films over a longer screening time and by insisting on responsible evaluation of the films. I enclose a copy of the form. Comments and modifications are welcome.

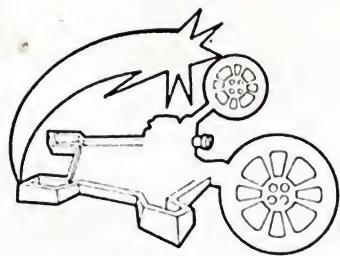
Entry forms for Baltimore Film Festival 7 will be mailed to you well in advance of the Festival, hopefully by the end of December. We will continue our practice of not having an entry fee. The Festival will be held in April of 1976, at the Johns Hopkins University and Goucher College. Other sites are being considered for special screenings. We are planning a category for BFF7 for films of a minute or less on the theme of "LIBERTY."

Again, accept my sincere apology for delaying this letter to you, and please accept my generous thanks for participating in Baltimore Film Festival 6. I hope you will enter your new films in Baltimore Film Festival 7.

Respectfully,

  
Harvey Alexander

Enclosures



# The Baltimore Film Festival

P.O. BOX 7186 - WAVERLY STATION - BALTIMORE, MARYLAND 21218

Harvey Alexander  
Director

235-5324  
Area Code 301

## PRIZE WINNERS OF THE BALTIMORE FILM FESTIVAL 6

Frank LaLoggia	GABRIEL	Los Angeles	\$375.
Barbara Linkievitch	SILVERPOINT	Los Angeles	250.
Scott Bartlett	MEDINA	Berkeley	150.
Bruce Postman	SWAG	New York	125.
Lighthouse Films	SELF-HEALTH	Berkeley	100.
Robin Lehman	EXPERIMENTAL	New York	75.
Benning/Gordon	I - 94	Madison, Wisc.	50.
Edmond Sechan	ONE-EYED MEN ARE KINGS	France	50.
Zagreb Studio	VENUS AND THE CAT	Yugoslavia	50.
Kathy Rose	MIRROR PEOPLE	Valencia, Ca.	50.
Johanna Demetrakis	WOMANHOUSE	Los Angeles	50.
Claude Chagrin	THE CONCERT	England	50.
Jordon Belson	CYCLES	San Francisco	25.
*Bruce Cronin	WILD GOOSE	Wellesley, Mass.	100.
**Robert Maier	LOVE LETTER TO EDIE	Baltimore	100.

\* Audience Award

\*\* Baltimore Film-Maker Award

1975

## The Baltimore Film Festival

Title of Film: \_\_\_\_\_

Juror's Name: \_\_\_\_\_

### PART ONE

#### RATING

Conception (0-50) . . . . .  
-Value Judgment of the idea of the film; originality  
and clarity of idea

Realization of Conception (0-50) . . . . .

-Success in communicating conception; the film  
judged on its own terms; appropriateness of  
style and structure to the concept of the film;  
originality in development of the concept; overall  
technical and artistic quality under the circum-  
stances of production

Direction (0-15) . . . . .

-Artistic guidance and control; success in choosing  
and maintaining style; selection and handling of  
actors and materials; attention to detail

Visuals: cinematography/animation; titles (0-15) . . . .

-Quality and originality of images; composition;  
use of color or black and white; appropriateness  
of visuals to subject and circumstances of production

Sound (0-10) . . . . .

-Appropriateness of sound; originality; relationship  
of sound to visuals and film concept; technical  
excellence under the circumstance of production

Editing (0-10) . . . . .

-Integration of components of film; appropriateness  
of editing to subject; clarity of development;  
originality; rhythm; pace; structure

TOTAL (0-150) \_\_\_\_\_

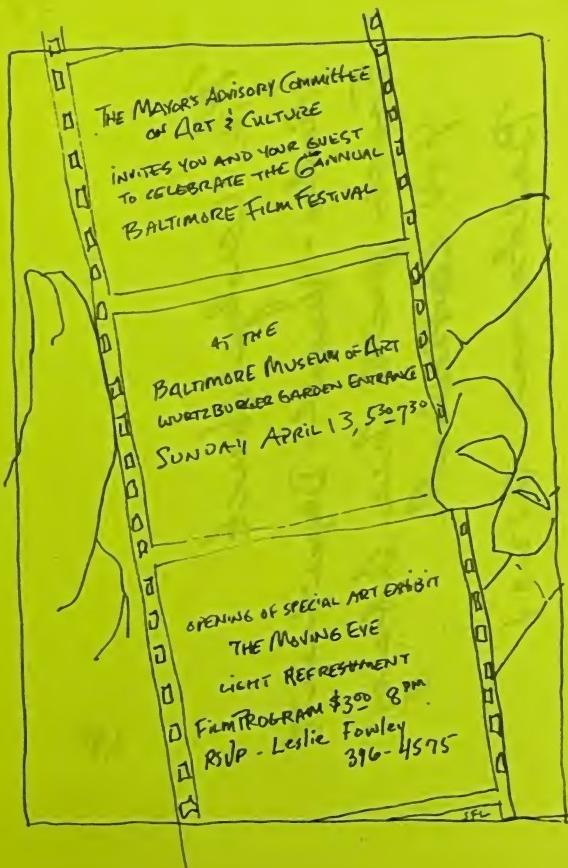
### PART TWO

Overall effect; opinion of the film as a whole (0-10) \_\_\_\_\_

### PART THREE

Remarks: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

1975



# Up To Speed



The Journal of Film and Dance

published by  
The Baltimore Film Festival  
*in creative association with*  
The Maryland Council for Dance  
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dance editor  
Harriet Lynn  
film editor  
Trago Maschalos  
calendar editor  
Stephanie Panos  
telephone  
301 - 235-5324

Vol. 1 No. 2

"In the beginning and gradual refinement of the sight of any image, AWAKE."

Winter—Spring 1976

## From APR 12 1976 1096 NO-NO-NO To YES-YES-YES

by Helen Cyr



The machines whir and images glow. A serpentine tangle of wires brings power, headphoned privacy and interconnection to equipment and people assembled at a few tables. The door sign says "Films Department" but the scene reveals a conglomerate of video apparatus, slide and filmstrip viewers, a 16mm projector with rear projection screen. Some books and magazines rest on sloping shelves and other units hold an odd assortment of red envelopes containing heaven-knows-what plus rows and rows of plastic film cases. The picture is completed by a twirl-

ing spindle rack of 8mm films. The place? Baltimore City. The "Pratt" Downtown. Third floor. And the nine-to-five home of 33,000 slides, 700 filmstrips, 600 8mm films and almost 4,000 16mm films.

This is the 25-year-old movie center that has recently updated its offerings and changed its name. Now known officially as the "Audio-Visual Department" (perhaps we'll change the sign over the door one of these days), it is the City's public headquarters for audio-visual media. Besides new packaging for old items (the red envelopes are the new containers for slide sets) and the addition of other media such as videotape cassettes, the updating includes an easier, few-questions-asked brand of service. Borrowing procedures and reservation forms have been streamlined. The monthly circulation quota system has been eliminated so that now "No-no-no" has become "Yes-yes-yes" to what we hope is a gratified public. Spot bookings (the staff's term for film loans made "on the spot" without prior reservation) have been restored as the consequently increasing number of walk-in patrons and sore feet of the staff will attest.

The revamping has also brought strange new shelf companions for the Department's old stock-in-trade, the documentary, i.e., theatrical features. Old classics like *The Last Laugh*, *Cabinet of Dr. Caligari*, *Italian Straw Hat*, rest side by side with later gems—*Citizen Kane*, *Flying Down to Rio*, *Cabin in the Sky*, *Ox-Bow Incident*, *Autobiography of Miss Jane Pittman*. And for devoted film buffs we have *Last Year at Marienbad*, *Infinite Tenderness*, *The Wild Child*, *Kwaidan*, *Antonio Das Mortes*, *Red Psalm* (filmed in 26 shots) and *Rules of the Game*, to name only a few. Of course, the latest documentary productions and other informational films make their way into the collection as always.

History, literature, music, art, science, health, religion are well represented with the acquisition of U.S. film festival winners (including Baltimore's). The total number of children's and experimental films has grown dramatically and a concerted effort is made to buy works of Maryland's many filmmakers: Tom Johnson (*The Hard Chargers*), Frank Fulton (*Hello...I Love You, Keep the Change*), Mike Lawrence (*Spacecraft America*, *Koinonia*), Amalie Rothschild (*Nana, Mom, & Me, Woo Who? May Wilson*), Robert Maier (*Love Letter to Edie*), Otto Tomasch (*Daydreams*), Ben Land (*Color Us Black!*), Robert Mugge (*Frostburg*), and others. The window gazers will note also that, just like the authors with their new books, filmmakers are occasionally honored in the Library's front display windows.

"The Pratt's" several hundred films on black history and black culture have been increased manifoldly and now include rare items not generally found in public library film collections—*Broken Strings* (an out of-print film, starring Baltimore-born Clarence Muse, obtained by arrangement with the Library of Congress), *Dutchman* (based on Imam Amiri Baraka's play), *Boesman and Lena* (by South African Athol Fugard), *Emperor Jones* (Paul Robeson's first starring role in a print purchased directly from the producer)—and negotiations are now going on for other important, hard-to-finds.

Back in 1949, a year of Berlin airlifts and post-World War II, house-with-a-picture-window building booms, Jean Cocteau in France was directing *Orpheus*, Italian Vittorio de Sica was acknowledging accolades for *Bicycle Thief*, while in Hollywood Alfred Hitchcock hid his camera behind a trunk for *Rope*. Meanwhile over at the Enoch Pratt

Continued on page 2

**FROM NO-NO-NO  
TO YES-YES-YES**

Free Library — in a step of great foresight — 16mm film services for Baltimore City were inaugurated. Even the best of the guessers in those hopeful years could hardly have imagined that an embryonic little collection would soon extend to serve the whole state of Maryland. Today county library systems and the Pratt Library are linked together by a teletype network which makes it possible for any Marylander anywhere in the state to submit a request for a Pratt film to be delivered to his/her local library. And perhaps in 2001 A.D. the use of computers will make instantaneous confirmations commonplace.

A film loaning operation must assume the ownership of, or access to, 16mm projectors by its borrowers. However, the EPFL Audio-Visual Department also manages to take care of its machineless friends too. Regularly scheduled public programs on Tuesdays, Saturdays, and Sundays present portions of the film collection throughout each year and irregularly scheduled events (memorial programs, Black Film Festivals, Nelson Eddy Festivals, film lectures, and the like) bring unusual programming to public view.

The future holds other prospects too. Is the Audio-Visual Department slated to become the state film center? (Will our strength hold out?) Will video discs replace celluloid? Film fans say no...but as the public need goes, so shall we follow.

Free lunch went out with the last century, and fistfuls of free candy at the Saturday matinee door, like Bank Night, are also things of the past. But Pratt's free film service continues. And the machines continue to whir. And images glow. A serpentine tangle...

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## IN THE REEL SPIRIT OF COOPERATION

by Carl Shultz

A substantial quality film audience exists in the Baltimore region, witness the several film series listed in this issue's calendar (also witness some series which are not listed). However substantial this audience may be, I think any series organizer would agree the audience isn't really large enough to split between two competing screenings. And probably most readers of this journal would agree that not enough quality films are shown in Baltimore to warrant having to choose between concurrent screenings of two favorite films. Yet this lack of coordination between the various film series continues to split the available audience and deprive at least some members of that audience of the opportunity to see some of the films they want to see (simultaneously depriving a series of financial support).

The reasons for the lack of coordination are simple: putting together a film series is a lot of work and, like most projects in the arts, requires a strong ego involvement to overcome the lack of money and excess labors involved, especially since it is, in most cases, a part-time job competing for time with studies or gainful employment. To add to the organizational burden a coordination as well might seem to much to ask.

Therefore, what I propose is a cooperative framework which, in exchange for the coordinational burden it imposes, would relieve the series organizers of a great deal of the least creative work of putting that all the film series in the Baltimore region pool their mailing lists and consolidate their printed programs in *UP TO SPEED*, and split the cost. It would eliminate the inefficiencies and duplication of effort which now take place, it would broaden the audience base of every series, and it would be the first step in the kind of cooperation and advance knowledge which could eliminate competing screenings.

The structure I propose is that All film programs would be communicated as soon as drawn up (even before final confirmation from the film distributors) to the calendar editor of *UP TO SPEED*. The editor would immediately inform the programmer of any conflicting screenings. There would be no obligation on the part of any series planner to avoid a conflict, but with suitable advance warning he could judge for himself whether he would be splitting his audience with the competing screening or not. *UP TO SPEED* would publish all programs as finalized regardless of conflict. It would be mailed to the combined mailing lists of all the participating series. Costs would be split on the basis of space used; As much or as little information would be printed as each series programmer submits.

Furthermore, I would propose that the calendar editorship remain in the hands of one person for the sake of continuity, but that the editorship of the remainder of the journal be thrown open in rotation to anyone who would like to take it on.

The net result would be to systematize the startup efforts and the drudgework and thus minimize it. It would reduce mailing and printing costs. It would increase cooperation and it would enable anyone in Baltimore wanting to do anything in the film happening realm to produce more results with less effort and cost.

### ABSOLUTE ELEGANCE IN WATER BEDS



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# The Broadway Theatre Experienced

by William L. Lupton

You know you're onto a real movie house when you call the Broadway theatre some jaded Saturday afternoon to get the times for their double feature and a real person answers the phone. "Yeah, hon," the gal in the ticket window says with the phone pinched between ear and shoulder taking your call and selling tickets at once, "the last show starts at 6:49. That's Rancho Delux with Jeff Bridges and Slim Pickens. Rollerball starring James Caan is at 8:34. You gotta get here by a quarter of seven to see the show." I had to tear my hair outside the locked door a cold windy night last fall to convince the manager—also a real person—to permit me to enter the theatre for just the second half of a Charles Bronson double-bill. "Beats me!" he sighed, as I paid the full dollar-fifty to see *Hard Times* while it was still first running in some localities. The tall older gentleman in the smoky gaberdine suit who takes your ticket could be an extra from *The Informer*. The popcorn counter is womanned by a Latin lady who'll also provision you with ice cream, candy ("all candies is twenty cents"), or, if you forgot to hit Frevas's lunch on the way in, you can grab what New Yorkers call a "half-smoked", but which is known in Baltimore as a Polish sausage. The soda machine is on your left: and note well there is no sign to tell you you've got to guiltily smuggle your drink to your seat.

If the Broadway were in New York it would be a "revival house". But it isn't...either of those. It's a second and third run neighborhood house in East Baltimore where people go to sleep and cough and eat and smoke and watch movies. If all your films have been seen in some Cinema I or II or III tucked into the low traffic rental space of some class B suburban mall, then the Broadway will be Culture Shock Country to you. Step into the Broadway and you enter the world of the thirties and forties, before t.v. and mass prosperity, when housewives approaching menopause but lacking the visual imagination to be satisfied with pre-f.m. radio's afternoon soaps like *Stella Dallas* went to the movies a couple afternoons a week to sit

(Mr. Lupton teaches Humanities at Morgan State College)

through the *News of the Week* and maybe an installment of *Superman* or *Durango Kid* and the latest Susan Hayward-Victor Mature epic. The Broadway still has shows every afternoon: try that at your average suburban house.

Of course you always see a pair of movies at the Broadway, often oddly linked, sometimes brilliantly. A recent pair were *American Graffiti* (produced, by the way, by Francis Ford Coppola) and Clint Eastwood mythopoetic *High Plains Drifter*. Since Kubrick's *2001*, sci fi films seem to bomb regardless of interest and, like *Soylent Green*, they get a turn at the Broadway. Sooner or later all the world mass market winners of Bronson and Eastwood pass through, as well as the Bruce Lee classics and other oriental outrages like the recent *Tongfather*. Conspiracy thrillers like *The Parallax Man* beam their waves of paranoia out over the lovely lumpen complacencies of East Baltimore. At least once a month the theatre feeds home thoughts to the Eastern Avenue Hellenic enclave with an all Greek show. Sleepers like *Pretty Poison*, everything by Sam Peckinpah, and generally, shows that have failed for one askew reason or another — Vincent Canby was snubbed by Rex Reed the night he saw it or Judith Crist was having her period — turn up on the Broadway's

screen. For variety and range, for frequent turnover of shows, for sheer quantity of film showcasing, the Broadway stands out among area theatres.

How does the Broadway do it? This is an economic mystery. When open, there are five employees on duty: a ticket seller, ticket taker, candy vendor, projectionist, and, manager-usher. All these people, presumably, get paid. (Just for a movie-theatre business cross reference: a new mall in New Carrollton, Maryland, sports a six theatre complex, the largest I've heard of yet, and this establishment only has to pay one ticket seller, one manager-usher, and one projectionist for what must be a Houston Spacecenter-like computerized projection room.) Except for the alphabetized neighborhood listings in the local papers, the Broadway never advertises. The rent is low, but heat in the old pre-art deco hulk of a building is not cheap. Altogether, the business question boils down to a couple of guesses. One: no one is getting rich on this operation but it carries itself. Two: the choice of films means low royalties to the monstro-distributors.

Which leads to a necessary digression on the bane of the American movie theatre business scene today. If that bane is not television or the Quaalude Generation or shopping

*Continued on page 4*



THE  
BROADWAY  
THEATRE  
EXPERIENCED

center architecture, it has to be the film distribution system. The total cost of promoting a new film in contemporary America often exceeds the cost of making the film. When the earliest preview feedback comes in from key critics, film producers, the essential money men behind movie production, have to make a hard decision: to promote or not to promote. If that first word on a routine two or three or four million dollar studio effort is negative, the producers may refuse to dump more money into a dog of a project, and, cutting their losses, dump the film. With no media promotion, the high cost suburban and first run theatres will never try the film. It expires then like some forlorn remaindered first novel on a dusty department store bargain table. Or it turns up for a brief vainglorious run on the scratched screen of the Broadway. The movie counterpart of booksellers like Marboro is the dwindling species of theatres like the Broadway.

You can almost grow to love those vertical scratches on the Broadway's screen: I saw *Dr. Zhivago* there for the first time and though the wheat fields had lingered on into the winter Russian landscape. The men's room is a *Lower Depths*



of white tile that's absorbed forever the fumes of hundreds of thousands of cigarettes pensively smoked by sullen East Baltimore men leaning like so many Mittel-Europaischer memories against those tiles: often there are as many smokers in the basement john as there are viewers upstairs in the theatre. Sweeping a theatre is easier than you think — it's all downhill — and they do make an effort to clean the Broadway, but the floor never seems to yield up to the agents of hygiene its ancient texture of chewing gum and spilled soda and unpopped corn kernels. On weekend afternoons the kids will drive you crazy in the Broadway; and you can pretty much forget getting them to sit still and watch the movie because they're frightfully like we were twenty or thirty years ago when the movies was a *de rigueur* Saturday occasion that offered tooth rotting confections, an afternoon in the dark away from parents, the murky threat of molesters and perverts, and the opportunity to lose your wallet and your gloves, as well as movies to watch.

When you cross Broadway to the theatre, be sure to note the Moorish fortress facade above the marquee. The last double feature will spill you out onto the windswept intersection of Broadway and Eastern by around 10:30. With your car already parked, you can stroll down towards the East Coast's most picturesque industrial harbor and catch a drink at Bertha's or Harry's or Hellen's and mull over a real night at the movies.

What the philosophers say about reality is often as disappointing as a sign you see in a shop window which reads: Pressing Done. Here. If you brought your clothes to be pressed, you would be fooled, for only the sign is for sale...

— Soren Kierkegaard

The Baltimore Film Festival, Inc. is asking for your help. Your dollar(s) will light up motion picture screens with the best in film art and allow us to continue to publish *Up To Speed*. So please, hush!

Fill out this form to receive *Up To Speed* and information about the Baltimore Film Festival 7.

Name.....

Address.....

City..... State.....

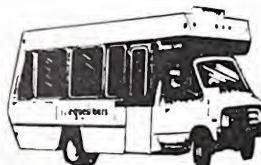
Zip..... Phone.....

Mail to:

The Baltimore Film Festival, Inc.  
Post Office Box 7186  
Baltimore, Maryland 21218

The editor wishes to thank the following people for helping to put together this issue of *Up To Speed*

Barbara Hamaker  
Debbie London  
Bill Donahoo  
Pat Moran  
Kathy Matava  
Frances Stenkowski  
Pete Garey  
Rod Lauer



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# MAKING IT IN FILM

## Steve Spielberg

"I began as a filmmaker by shooting eight-millimeter home movies with neighbors and friends as cast and extras, writing my own scenarios, adding sound, exhibiting the product in a local auditorium. My first big home feature was completed when I was fourteen, and it went into profits the second night it showed, at a quarter a head.

"Now I'm twenty-seven, I've been directing or wanting to direct more than half my life, and the end result of any early success I've enjoyed is that I will spend the second half of my life giving interviews about how young I was when I started. So, forget along with me, and pretend that all those 'boy wonder' assignments were directed by old studio pros wearing short pants and beanies and pretending to be me.

"The only thing I remember for sure (besides that part about going into profits) is that I began by shooting with Eastman film, shooting eight millimeter, and moving up to super 8 and sixteen millimeter as I got older and could afford the technology. I still own a Kodak Ektasound



movie camera which I enjoy using for personal films.

"When I was shooting JAWS for Universal Pictures, Eastman film always came through. Even when a boat sank into the depths of Nantucket Sound, carrying a cast, crew, and Panavision camera. The magazine was recovered by divers, retrieved from the salt water, and hand-carried to a lab in New York in a bucket of fresh water. It was subsequently developed without incident into perfect negative material.

"After four months of shooting on open water, I only wish somebody would've carried Steve Spielberg to New York in a bucket of fresh water. It would've given me a new per-

spective on the film. I have never been seasick, but I have been sick of the sea.

"JAWS is a film about survival, and shooting on location at sea is a practical lesson in that complex art. Between winds and weather, tides, and complex special effects, we all learned about what it is to struggle against the immovable forces of nature. Sometimes nature would win; sometimes we would. The battle is recorded in the more than half-million feet of exposed film.

"It's more than letting the camera tell the story. It's letting the story tell the camera. It's my own desire to let the filming experience bring out aspects of my personality that I can put back into the picture to make it better.

"It's how I became a director—by wanting to be one, and by making movies. I've always wanted to do that, I started young, kept at it, showed my work, eventually was accepted on the strength of what I did. It's the basis of my advice to anyone who wants to be a film director—make home movies, learn from mistakes, ask, be judged on your ability; and when you're hired, it'll be on the basis of what you know, and what you've shown you know.

"Going into profits early doesn't hurt either."



On location with JAWS—the motion picture based on the best selling book.

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# A TALK WITH JOHN WATERS

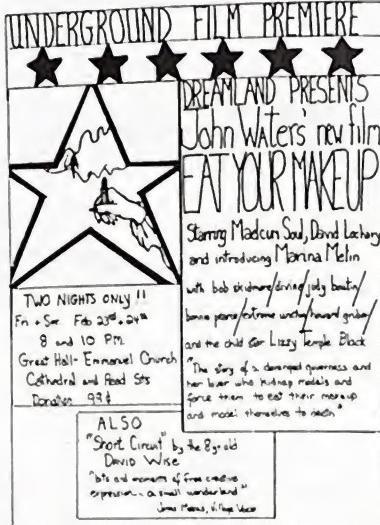
## About John Waters,

### About Maelcum, and About Baltimore

Harvey Alexander, Baltimore Film Festival

**Harvey:** John, I would like to talk about Baltimore, John Waters, and film. Okay, you were born in Baltimore, grew up in Baltimore, went to school here—these you had little control over—but now you keep returning to Baltimore. Why do you stay?

**John:** Obviously I like it. I don't have to live here anymore; I could live other places. I think when you make films you could live anywhere. It doesn't matter where you live; when you make a movie, since it's distributed out of New York or California. Baltimore has been inspirational to me. When I talk about it as being the sleaziest city in the world, I mean that as a comment, I don't mean it as a put-down which a lot of people think. Another reason is that I have had good luck making films here. I have good luck with crews; I have good luck with the lab here. A lot of my actors live here or return here when we make a movie. And I'm at a point that now I can go away when I want. I mean I like it here, but just like everybody else, you get bored here. But I get to go away with the movie, and I get to go to colleges and stuff. So it's a break from it. But I think it's a good place to come home to, and it's been a good place for me to work, and it's been part of the reason that we've gotten critical interest in our films because it's made somewhere, and not in New York and not in Los Angeles, but somewhere where people are totally unsuspecting that there is anybody making a film. So it sort of comes in handy. I mean, people say, "from Baltimore". They just can't believe that from seeing the films; they have this impression that Baltimore must be like an insane asylum. From seeing the films, they say, "Is Baltimore really like that?" You say, "Well no, of course not." I mean no city would like that or it would be shot down. It's been a city that's been very helpful to me. I've had good experiences here, I figure why change it. I don't know. Maybe I'll



make two big turkeys here, and I'll move.

**Harvey:** I think there is something really creative about Baltimore. It's a good place to hide.

**John:** Yeah. It's a good place — when I'm making a film, I don't like to be around anything; I like to be completely away from everything. And what a perfect place to do it, here. And also with some of the actors, like Divine, when they come Divine is very much into the party scene, socializing, and when she is here she can't do that; she has to work—that's all there is to do but work. And I think when you're making a film the last thing you want is an active social life. Because, I mean, you're tired when you wake up in the morning. It's just like going away on location in Georgia somewhere to make a movie. And, also, I think Baltimore looks like anywhere, U.S.A. It doesn't look like, necessarily, Baltimore. It doesn't look like anywhere; it could be anywhere, any town, anywhere. **Harvey:** When I said Baltimore was a good place to hide, I mean famous people almost exist unnoticed. **John:** I do live unnoticed here! **Harvey:** Right, which I think is interesting because the press isn't pursuing you — in a way almost you have to pursue the local press.

**John:** Well it's changed; finally it's changed. I mean, it used to be, I said are you making a movie, want to do an article, that kind of thing. I mean, my films never play here. That's another thing that's interesting. I mean, they very seldom play in Baltimore compared to New York, Philadelphia, and Washington. *Pink Flamingos* is still in three years. It played here a week in a commercial theatre. So that's another thing that's kind of funny. People think, well, your films must be playing for years in Baltimore. They don't realize that they very seldom play here, which is fine with me, because when I go to New York when I go to Los Angeles it's great fun to go out and be recognized there. And, here, with the fact that they don't play here—it's not necessarily hiding, it's just working; it's just easier for me to work under those circumstances. Just being left alone to do how you want. And, also, you know, I have very good cooperation from people. Not very many people make movies here, so when you call up a place and say can we film a movie there, they don't know how to say no because nobody's ever asked them before. So they say, yes, and then we get there and they see us, and they think, "Oh my God," but it's too late, because they see we're serious about it, and we have all that equipment. So I've had lots of really good experiences with the city — getting places that will let me film, which I don't think I could get in New York or Los Angeles or someplace like that.

**Harvey:** What is it like for you to come back to Baltimore?

**John:** Well, I said when I come home here, it's just like coming home. I mean it's a good place to come home to and it's a good place to leave.

**Harvey:** Give me some impressions of coming home.

**John:** Well, coming home, I meet a

lot of my very closest friends, the people I'm closest with live here, and I go to see them. I just have a close circle of friends here that have helped throughout all the films, and I like to see them. I like to get back to my own house where I'm not running around to motels and staying with people and getting up to go hype this and hype that. But in the same sense it's also fun after you've been here six months or so to go away and go back into the other thing. So I don't think that hiding is exactly the word, I think it's just working. It's where I can work best.

*Harvey:* Since it is a good town to do work, when will you outgrow



Baltimore? Do you get some nourishment from this city?

*John:* Outgrow what? The new film I'm writing does not even take place in Baltimore. It takes place in a fictitious city that we are going to build. So, it's the first one that isn't going to take place completely on the streets of Baltimore, because we've done that so much.

*Harvey:* Do you think you have used up the city?

*John:* No, no! I don't think I've used up the city at all, because when I walk down the street, I see people on the street that I'm still so shocked when I see them. I think, only in Baltimore could there be anyone who still looks like this. So it gives me fantasies, and then I write the character into the script, so I've definitely not used up the city for inspiration on characters and plots. But, this time I enjoy working on things that look fake. And so I want to build a completely fake set.

*Harvey:* Will it be modeled on Baltimore?

*John:* It's much worse than Baltimore. It's a town that's just hideous.

*Harvey:* You won't give it a name or geographical place?

*John:* Right.

*Harvey:* I'm curious because Baltimore is changing.

*John:* I don't think it is!

*Harvey:* It seems fair to ask if you will be a part of the show to be held at the Fell's Point Gallery on Maelcum...

*John:* She loved publicity.

*Harvey:* I know she's from East Baltimore...

*John:* We go to her grave every Halloween—so does her mother.

*Harvey:* A lot of people feel she was their inspiration.

*John:* Oh yeah, including Van Smith that does all the make-up for my films, still to this day he says that she influenced him more than anybody. I mean, she was a huge influence on everybody I know.

*Harvey:* . . . Now give me your impression of her and you.

*John:* Well, when I first met her I was really young, and I used to go to Martick's, and for some reason my parents used to drive me down there and let me off, which is—my parents are pretty straight, but they figured that somehow—they thought I was so nuts—that that would be a good place—so they used to drop me off there, and Morris, I don't think was quite sure of my age, since I was definitely underage, and I used to hang out outside a lot. And Maelcum would always sneak me drinks. And I remember Maelcum

a lot from the Flower Mart, of course, because we used to go to the Flower Mart every year and do a number, especially Maelcum. So that's when I just started making movies, and when I first started, I mean, I didn't know the first thing about it. Somebody gave me a camera and I just filmed something. And then, instead of most people who put it away in their closet, I opened it and advertised it. And that's how it kind of started. And that's when I met Maelcum, I met her at the Boar's Head coffee shop on Howard Street—it was in 1964—right where the Corner Theatre is now. I knew her a little bit before that. I was in awe of her, you know.

I was a suburban teenager, and here was this woman, and to me she was just the most original person I have ever seen in my life. So I made a movie with her, I got to know her very well and we became really good friends. And Pat Moran was really good friends with her, then. So we made the two movies and it was

really a shame because I think Maelcum today could be a huge star. She certainly had that in her. I mean she was just so far ahead of her time. She looked so incredible. She was the first star that we ever had in the films and she loved being in movies and Maelcum loved publicity and she got a lot of it.

*Harvey:* It used to be a Maelcum Baltimore; now it's a John Waters Baltimore. Tell us a little bit about John and Maelcum—what was your first talk like?

*John:* I don't remember what the first one was like. I remember that one of the first days I met Maelcum was at something called the Sicnic, which was a picnic out at some park. And the people in the park would just run when they would see all of us coming; they would see all these lunatics. So we'd clear the area quickly. I can just remember, Maelcum eating chalk—she had to eat a box of chalk a week because



she had some calcium deficiency. And she used to really just eat a box of chalk a week. And I used to go to her house a whole lot when she lived with Dudley.

*Harvey:* Had Maelcum not existed, I wonder what John Waters films would be like?

*John:* Well they would be there, because I had already made one before I had even met Maelcum. And it had a transvestite in it. I think Maelcum was a big influence, but I think I would still be making films.

*Harvey:* Would they have been different?

*John:* I was always going on that warped path. She was the main star of the first couple films. They were written a lot for her. But she died, and none of those early ones were ever shown anywhere except Baltimore. And then the first one that got shown in another city was "Mondo Trasho". So it's hard to tell what would have happened. There's no way to.

*Harvey:* John, you have never been accused of being a realist. You don't make films about shoe shine boys or bicycle thieves. Why doesn't that interest you?

*John:* Because if you want that you just open your eyes and walk around the streets.

*Continued on page 8*

A Talk With John Waters  
ABOUT JOHN WATERS  
ABOUT MAELCUM  
ABOUT BALTIMORE

*Harvey:* And that's Baltimore.  
*John:* Yeah, But I like to look at those things and exaggerate them to such ridiculous lengths that they fit into the world of my movies. They are all cliches exaggerated to such ridiculous lengths that they reverse themselves, and become humorous.



*Harvey:* To me it would have been probably as interesting to make a film called *Alice Doesn't Live Here Anymore* in Baltimore; why go to New Mexico?

*John:* New Mexico's prettier; it has better scenery.

*Harvey:* That means you're catering to a kind of audience that wants pretty.

*John:* Some people like pretty, some like ugly.

*Harvey:* Maybe we could have a parade with the whole John Waters crew and Mayor Schaefer.

*John:* Oh, Mayor Schaefer, I do really like Mayor Schaefer. And I want him to be in the next movie a whole lot... just giving away a lottery ticket or something. Because I think he is real fanatical about Baltimore. I think that's good.

LOOKING  
FOR A  
GOOD  
PRINTER?



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# MARYLAND BALLET



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Goucher College

World Premiere of  
Yuri Chatal's  
MEPHISTO WALTZ

August Bournonville's  
WILLIAM TELL VARIATIONS

Norman Walker's  
FIRST RAPTURES

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Tickets: \$4, 5 & 6 Student rush: \$3

"The best news of all was in the performances." — Kreigsmann, *Washington Post*

## The Baltimore Film Festival

The Baltimore Film Festival is open to all 16mm. and 35mm. films that have been completed subsequent to 1973 and which evidence a high regard for film as a creative medium.

The entry fees to the Baltimore Film Festival have been dropped to encourage you, the filmmaker, to enter your film in the festival, and because we do not want to charge you for the right to screen your film in the celebration of the independent filmmaker at the Baltimore Film Festival 7. Films entered in the Baltimore Film Festival will be screened by a selection committee composed of film students, film teachers, and film-makers in the Baltimore Community.

Films may be submitted in any of the following categories: narrative, animation, documentary, experimental and dance. The dance film category will be screened at the Baltimore Museum of Art as a distinct festival called: IN MOTION: A FESTIVAL OF DANCE ON FILM. The Maryland Council for Dance will co-sponsor the dance film festival.

Since the selecting and judging of films for the Baltimore Film Festival is a precise process, No Film Will Be Accepted After The April 15th Deadline.

Entry forms are available through this publication.

## THE BALTIMORE FILM FESTIVAL

is a Reel Celebration

at the 5 West Theatre  
North Ave. & Charles St.

MAY 7 - 15, 1976  
Show Times: 7:30 and 10:00 p.m.

May 7

7:30 p.m.  
*Lancelot of the Lake*  
(France) Robert Bresson  
10:00 p.m.  
*Love*  
(Hungary) Karoly Mark

May 8

7:30 p.m.  
*Mr. Arkadin*  
(America) Orson Welles  
10:00 p.m.  
*Just Before Nightfall*  
(France) Claude Chabrol

May 9

7:30 p.m.  
Tribute to Paul Robeson  
*Emperor Jones*  
(America) Dudley Murphy

10:00 p.m.  
*Celebration of the Independent Film-maker*

May 14

7:30 p.m.  
*The Violins of the Ball*  
(France) Michel Drach

10:00 p.m.  
*Distant Thunder*  
(India) Satyajit Ray

May 15

7:30 p.m.  
*Purrot Le Tou*  
(France) Jean-Luc Godard

10:00 p.m.  
*Prize Winners of the Independent Film Celebration*

## "IN MOTION: DANCE ON FILM"

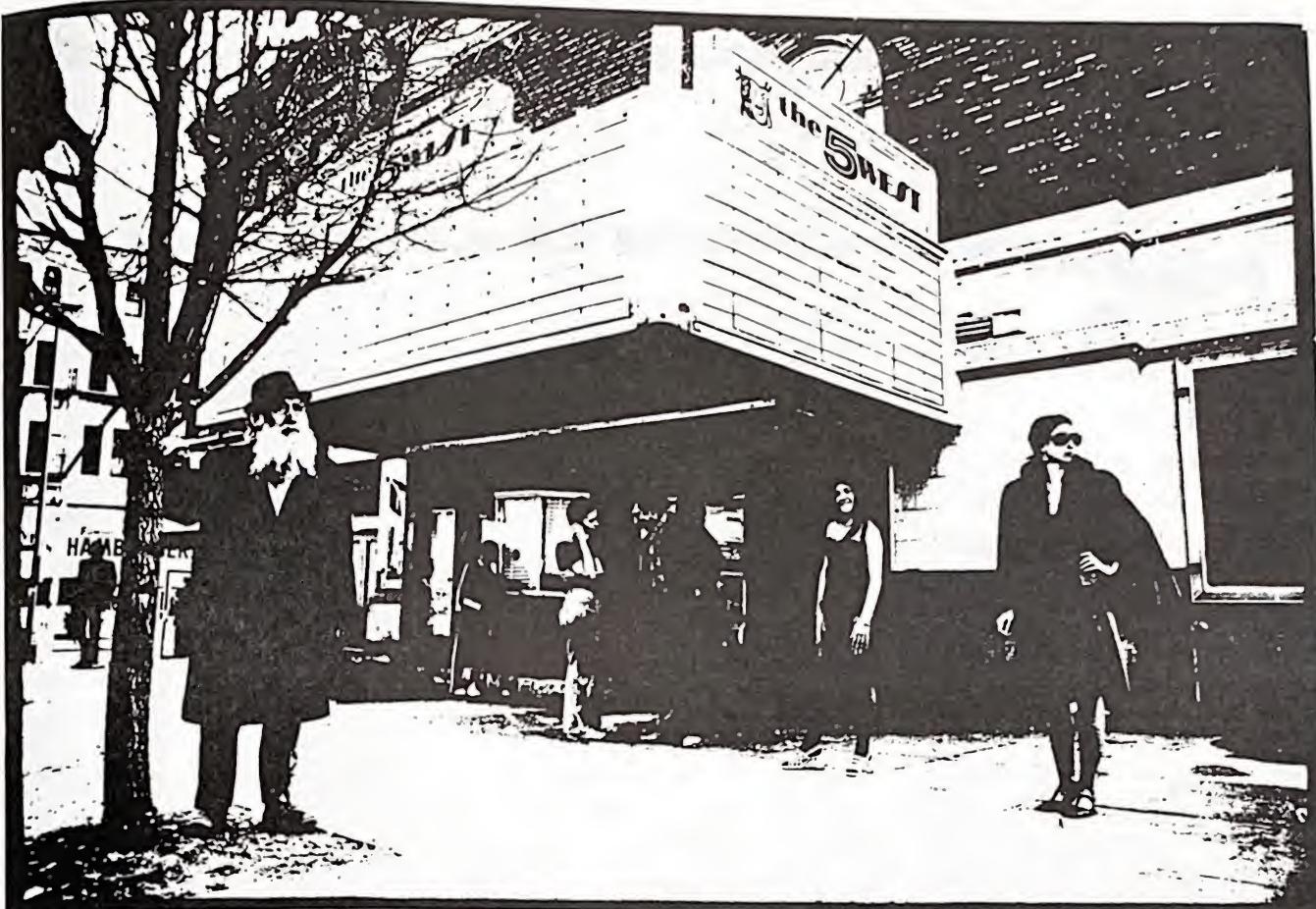
April 29

May 6

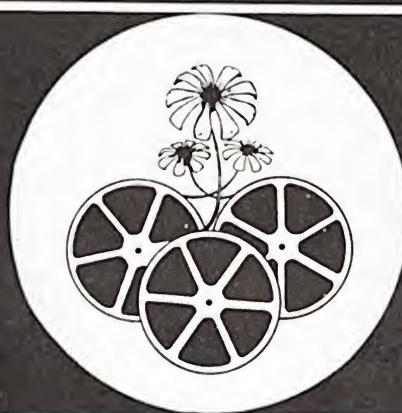
May 13

Baltimore Museum of Art  
Program begins at 8:00 p.m.

The Baltimore Film Festival is supported by:  
The Maryland Arts Council, The Mayor's  
Advisory Committee on Art and Culture,  
The National Endowment for the Arts,  
The National Association of Theatre Own-  
ers of Maryland and The Sunpapers.



# THE BALTIMORE FILM FESTIVAL 7



5 WEST THEATRE  
MAY 7-15  
SHOWS: 7:30 & 10

In Motion: A Festival Of Dance On Film

April 29, May 6 & 13 — 8 p.m.

Baltimore Museum of Art





**AMERICAN UNIVERSITY**  
Student Union - Friday Night Film Series  
\$1.00 for non-students - ID's checked

March 26 Women's Film Festival  
April 2 Paper Moon & Kid From Borneo  
April 9 Going Places & La Jetee  
April 16 Between Time and Timbaktu (by Vonnegut)  
The Golden Age of Comedy  
April 23 Streetcar Named Desire  
April 30 Ten From Your Show of Shows & TV Land

**THE BALTIMORE FILMMAKERS CO-OP**  
1033 St. Paul Street - Baltimore, Md. 21202  
539 - 2187 - Nancy Goldblatt (Co-op Director)

Membership Fee: \$3.00 a year  
Meetings: First Sat. of every month 11-1 p.m.  
at 5400 Wilkens Ave. - UMBC Fine Arts (rm 221)  
More info? - Call and ask for Film Co-op after 5  
Current Projects: Michel Makarovich is finishing  
a B&W 16mm film titled "Face of the Century"  
A study of a woman who thinks she looks like  
and leads the life of Garbo.  
Nancy Gilfoy is working on a film about Sperm  
& Eggs, it includes live, animated & hand drawn  
on film sections.

**BALTIMORE MUSEUM OF ART (Downtown)**  
Documentary Film Series - 12:30 P.M.

March 23  
Enough to Eat (1936)  
The Smoke Menace (1937)  
The River (1937)  
March 30  
Valley Town (1940)  
And So They Live (1940)  
April 6  
Desert Victory (1943)  
Rice (1964)  
(above titles are part of a series expressing the  
changing styles in documentary films)

**ESSEX COMMUNITY COLLEGE**  
Rossville Boulevard nr. Philadelphia Road  
Social Committee Film Series  
Friday, March 26 - 7:30 p.m. - CCC Theatre  
The Longest Yard  
The Lords of Flatbush  
Friday, April 2 - 7:30 & 9:30 p.m. (2 showings)  
CCC Theatre (X RATED - No one under 18 yr.)  
Fritz The Cat  
Monday, May 3 - 12:15 & 1:15 p.m. - CCC  
Theatre (Free)  
Free Hour Cartoon Show  
\$.50 with Essex I.D. \$1.00 without Essex I.D.

**ESSEX COMMUNITY COLLEGE**  
Cultural Events Series  
March 31 - Wednesday - Noon - College Center  
Theatre - (Free)  
Loneliness of the Long Distance Runner  
May 6 - Thursday - 8:15 p.m. - Lecture Hall  
(Free)  
Magnificent Ambersons

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9	10	11	12	13	14	15
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23	24	25	26	27	28	29

S M T W T F S  
THIS CALENDAR  
IS NOT COMPLETE  
AT PRESS TIME  
1976

We would like to publish your institution's  
film programs in our next issue, scheduled  
in your release the titles of films, the place  
time & date of screenings and the name and  
phone number of department head.  
Send film listings by April 10, 1976

**DUNDALK COMMUNITY COLLEGE**  
Student Activities - 282-6700  
College Center - 8 p.m.  
\$.75 D.C.C. students / \$1.50 non-students

March 19 & 20  
What's Up Doc  
April 23  
Great Comedies  
Blazing Saddles  
May 21 & 22  
Woodstock

**ENOCH PRATT FREE LIBRARY**  
All films at Wheeler Auditorium - Main Library  
2:00 P.M.

March 23 & 30  
Films from Canadian Travel Library

**THE ENOCH PRATT FREE LIBRARY**  
in cooperation with  
**THE BALTIMORE FILM FESTIVAL**  
presents  
"A Celebration of the Motion Picture"

#### 3 LECTURE FILM PROGRAMS

March 13 (Phoebe Stanton)  
Last Year at Marienbad  
March 20 (Lincoln Johnson)  
Red Psalm

March 27 (Richard Macksey)  
Grand Illusion

April 13  
Arthur Rubenstein: Love of Life  
April 17  
Rules of the Game  
April 20  
At 99  
Olga: a film portrait  
April 24  
The Wild Child

**THE JOHNS HOPKINS UNIVERSITY**  
N. Charles Street - Baltimore, Maryland

#### FACES OF CHANGE SERIES

Thursday evenings at 8:45 pm. - Room 3,  
Shaffer Hall, Homewood Campus - Free

March 25  
The Ballad of Crowfoot  
Is It Always Right to be Right (Orson Welles)  
Fighting for Our Lives  
April 8  
The Quiet One  
Gilberto and the Wind  
April 15  
Actua Tilt  
Loony Tom, the Happy Lover  
The Dot and The Line  
Ail (Love)  
The Joy of Love (Plaiser D'Amour)  
The Barber Shop

April 22  
The Rite of Love and Death  
Tauw  
April 29  
The Parable

The Hand  
Stringbean

**CLASSIC FOREIGN & DOMESTIC FILM**  
SERIES - Wednesday & Sunday evenings  
at 7:30 p.m. - Shriver Hall Auditorium -  
call office of the chaplain for ticket info.

Sunday, March 21  
The Crime of M. Lange (France, 1935)  
Rene Lafevre and Jules Barry

Wednesday, March 24  
Swamp Water (USA, 1941)  
Walter Brennan and Walter Huston

Wednesday, April 7  
The Rain People (USA, 1969)  
Shirley Knight and James Caan

Sunday, April 11

The World of Apu (India, 1960)

directed by Satyajit Ray

Wednesday, April 14  
The Magnificent Ambersons (USA, 1942)  
directed by Orson Welles

Sunday, April 18  
The Charge of the Light Brigade (USA, 1936)  
Errol Flynn

Wednesday, April 21  
The Charge of the Light Brigade (G.B., 1968)  
David Hemmings, Trevor Howard, Vanessa Redgrave

Sunday, April 25  
The Blue Angel (Germany, 1929)  
Marlene Dietrich

Wednesday, April 28  
The Hireling (Great Britain, 1973)  
Robert Shaw, Sarah Miles

Sunday, May 2  
Murmur of the Heart (France, 1972)  
directed by Louis Malle

Wednesday, May 5  
Where's Poppa? (USA, 1970)  
George Segal, Ruth Gordon

**WEEKEND WONDER FLIX SERIES**  
For time and location call 366-3300  
extension 1456

March 19 & 20  
Blazing Saddles

April 9  
The Night Porter  
April 10  
Alice in Wonderland

April 16 & 17  
Love and Death  
April 23 & 24  
Monty Python and the Holy Grail

April 29  
Mean Streets  
April 30 & May 1  
Rollerball

May 7 & 8  
Lenny

**THE MARYLAND INSTITUTE**  
**COLLEGE OF ART**  
Friday Evening Film Series  
7 p.m. - Station Building  
Free to M.I. students / \$1.50 all others

**LOYOLA COLLEGE**  
N. Charles Street - Baltimore, Md.  
Student Government - 323-1010  
**Free to Loyola Students**  
\$ .75 to faculty, admin. & Notre Dame students  
\$1.50 all others

(\*) indicates one show at 8 p.m. only  
all other dates, 2 shows 7:30 & 9:30 p.m.  
All showings at Loyola Student Centre

March 20\* & 21  
The Longest Yard

March 26\* & 28  
Rollerball

April 10\* & 11  
Lenny

April 14  
The Taking of Pelham 1-2-3

April 25  
Jimmie Hendrix

May 2

Special Bicentennial Presentation: 1776  
**UNIVERSITY OF MARYLAND**  
Baltimore County Campus  
5400 Wilkens Avenue

#### FREE FILM SERIES

Mondays (LH 2) 1 and 2 p.m.

March 22  
The Parable

March 29

Magician

April 5

The Occurrence At Owl Creek Bridge

April 26

The Solitude Through Which We Go Is I

May 3

Help, My Snowman Is Burning Down

May 10

Death Of A Peasant

**SGA & HILLCREST STUDENT CENTER**  
FILM SERIES - Admission \$1.00

Wednesdays (LH 2) 8 p.m.

March 17  
Murder On The Orient Express

March 24

Fist Of Fury

March 31

Buster & Billie

April 21

Breakout

April 28

The Fortune

May 5

Harrad Summer

May 12

Uptown Saturday Night

Saturdays (LH 2) 8 p.m.

March 20

Executive Action

March 27

Sonny Caron

April 3

Jesus Christ, Superstar

April 10

Together Brothers

April 24

Frankenstein

#### DIVISION OF ARTS AND HUMANITIES INDEPENDENT FILM SERIES

Fridays at 7:30 p.m. in FA 306  
Individual tickets \$1.50 (at the door)

A series of experimental films and young film-makers)

March 19  
Three Documentaries by Women

No Sympathy  
Film As My Sun  
Women to Women  
March 26  
Animation and Film Graphics  
April 2  
The films of Gunvar Nelson  
April 9  
The films of Pat O'Neill  
April 16  
The films of Bruce Conner  
(Starting March 12 the program of the Arts & Humanities Division will also be screened at the Baltimore Museum of Art at 3:30 p.m. in addition to the regular program)

**UNIVERSITY OF MARYLAND**  
College Park Campus, Maryland  
MUD Productions Cinema

DIAL-AN-EVENT - 454-4231

All films presented in Zoo-Psych Auditorium (Room 1402), Weekends,  
Admissions: \$1.25 except double features  
Double features \$2.00 / Children \$.50  
(No children admitted to X - Rated films)

March 19 & 20 (7:30 & 9:45)

The Last Detail (R)  
starring Jack Nicholson

March 26, 27 & 28 (7:30) (8:30 Sunday)  
The Paper Chase (PG)

March 25, 26 & 27 (9:45 p.m.)

Truckstop Women (R)  
"No rig is too big for them to handle"

April 2, 3 & 4  
(Fri. 7:30) (Sat. 9:30) (Sun. 8:30)

Between Time and Timbuktu

An imaginative collage of K. Vonnegut, Jr. ideas

April 2 & 3 (Fr. 9:30) (Sat. 7:30)

The Virgin and The Gypsy (R)

starring Joanna Shimkus and Franco Nero

April 9, 10, 11

(Fri. & Sat. 7:30 & 10:00) (Sun. 8:30)

Catch 22 (r)

Alan Arkin and Jon Voight

April 23, 24 & 25

(Fri. & Sat. 7:30) (Sun. 8:30)

Save the Tiger

starring Jack Lemmon, with Jack Gilford

April 23 & 24

(Fri. & Sat. 9:45)

The Boys In The Band

Kenneth Nelson and Cliff Gorman

#### TOWSON STATE COLLEGE

Towson, Maryland  
S.G.A. - College Union Board  
Auditorium of Stephens Hall on York Rd.  
8 & 10:30 p.m. (unless otherwise indicated)  
\$.50 Towson State College Day Students

\$1.00 for all others

March 27 - 8 p.m. only

Days of Thrills and Laughter

The Golden Age of Comedy

April 3

The Stepford Wives

May 22

Hearts and Minds

#### YORK COLLEGE of PENNSYLVANIA

York College Film Society

Sundays at 4 & 7 P.M.

Life Sciences Theatre

#### FAMILY FILM SERIES

April 4

Camille

Greta Garbo, Robert Taylor, Lionel Barrymore

May 2

A Night at the Opera (1935)

First Marx Bros. film without Zeppo, Kitty Carlisle

#### Maryland Council for Dance

# Crossing The Barre

March 20

Baltimore Dance Theatre Concert,  
Dunbar Performing Arts Center 8 p.m.

March 20

Towson State College Dance Co. at  
Deer Park Elem. Sch. - 1:45 & 2:30

March 20-22

Maryland Ballet Co. — Kraushaar,  
Goucher Col. - 8:15, 2:15, 7:30 p.m.

March 20-22

"Celebration", Arena Players, Comm.  
College of Baltimore - 8:30 p.m.

March 22

"American Popular Songs", Baird Aud.

March 22

Washington Ballet, Marvin Theatre,  
1, 4:30, 7:45 p.m.

March 22-29

N.Y. City Ballet, Kennedy Center  
Opera House, 8:00 p.m.

March 23

Washington Ballet - Marvin Theatre 8 p.m.

March 27

The Wetzig Dance Co., Concert, Le  
Clerq Hall, Notre Dame, 8:30 p.m.

March 28

Towson State College Dance Co.,  
Woodholme C. C. - 9 p.m.

March 28-29

The Wetzig Dance Co., LeClerq Hall,  
Notre Dame, 2 p.m.

March 29

Roger Quartet (BSO), Community  
College of Baltimore, 3 p.m.

March 29

Ensemble Nipponia of Japan, Baird  
Aud., Smithsonian, 8 p.m.

March 29

Maryland Ballet Co.,  
Bowie State College, 8 p.m.

March 19

Towson State College Dance Co., at  
Milford Mill High School, 1 p.m.

March 19-20

Maryland Dance Theatre in concert,  
Tawes Theatre, Univ. of Md., 8 p.m.

March 21

Maryland Dance Theatre, Community  
College of Baltimore, 3 p.m.

March 21

The Mill Brothers, Baird Auditorium,  
Smithsonian, 8 p.m.

March 26

Wally Saunders Dance Co.  
Dulaney High School

April 24

Wally Saunders Dance Co.  
Randallstown High School

1976



# BALTIMORE FILM FESTIVAL

FIVE WEST THEATRE  
NORTH & CHARLES  
MAY 7,8,9,14,15

The Baltimore Film Festival is supported by:  
The Maryland Arts Council, The Mayor's Advisory Committee  
on Art and Culture, The National Endowment for the Arts, The  
National Association of Theatre Owners of Maryland and The  
*Sunpapers*

1976

# Baltimore Film Festival 7



*Salutes the  
Independent Film-maker  
at the*

**5 WEST THEATER**

*North Ave. & Charles St.*

**May 7, 8, 9, 14 and 15**

Join Baltimore Film Festival 7 in its salute to film as a creative medium . . . and enjoy a variety of outstanding feature films by world-renowned film-makers. Each night, you will see a different set of classics from France, England, Hungary, India or America.

In addition, the Celebration of the Independent Film-maker will allow you to preview the best narrative, animated, documentary and experimental films entered this year in the Baltimore Film Festival. The dance film entries will be screened at the Baltimore Museum of Art in its "IN MOTION: A FESTIVAL OF DANCE IN FILM" programs on April 29, May 6 and May 13 at 8:00 p.m.

Don't miss any of these entertaining features shown exclusively at the Baltimore Film Festival:

**FRIDAY, MAY 7th, 7:30 p.m. — LANCELOT OF THE LAKE** by Robert Bresson, France. 10:00 p.m. — **LOVE** by Karoly Makk, Hungary.

**SATURDAY, MAY 8th, 7:30 p.m. — MR. ARKADIN** by Orson Welles, England. 10:00 p.m. — **JUST BEFORE NIGHTFALL** by Claude Chabrol, France.

**SUNDAY, MAY 9th, 7:30 p.m. — EMPEROR JONES** by Dudley Murphy, America, in a Tribute to Robert Robeson. 10:00 p.m. — **Celebration of the Independent Film-maker.**

**FRIDAY, MAY 14th, 7:30 p.m. — THE VIOLINS OF THE BALL** by Michael Drach, France. 10:00 p.m. — **DISTANT THUNDER** by Satyajit Ray, India.

**SATURDAY, MAY 15th, 7:30 p.m. — PIERROT LE FOU** by Jean-Luc Godard, France. 10:00 — **Prize Winners of the Independent Film Celebration.**

**TICKETS:**

**\$3 — ADULTS      \$2 — SENIOR CITIZENS  
& STUDENTS**

Another community service of The Sunpepers, supported by the Mayor's Advisory Committee on Art and Culture, The National Endowment for the Arts and The National Association of Theatre Owners.

# THE EVENING SUN *ACCENT*

BALTIMORE, MONDAY, APRIL 19, 1976

PAGE B 1

... ON PEOPLE ... ARTS ... LEISURE

PAGE B 1

## Baltimore Film Festival To Be 'Reel Celebration'

By Carl Schoettler

The Baltimore Film Festival is final-

ly going to be held in a moviehouse.

And that makes Harvey Alexander very happy. He started the festival about 7 years ago and now he's executive director.

"The festival is out of its infancy now," he says. "It's into active childhood."

The Baltimore Film Festival is incorporated now and has a board of directors and a film selection committee and strong support from what are . . . establishment . . . civic and cultural institutions.

"And the great thing is that for the first time the films will be shown in a place designed to show movies," Mr. Alexander says.

The place is the 5 West Theater, just west of Charles street on North avenue. And it is certainly nice to have one of Baltimore's most pleasant places to see movies back in business—if only for the five days of the festival.

The B.F.F.—"a reel celebration"—will be held May 7, 8 and 9 and May 14 and 15, with two programs each day. There will also be three programs of dance films April 29, May 6 and May 13 at the Baltimore Museum of Art.

"We're not only celebrating independent filmmakers this year," Mr. Alexander says, "but also theater films."

Helen Cyr, director of the Enoch Pratt library's audio-visual department and a festival member for years, headed the committee which chose this year's films.

"They looked for films with some . . . high, artistic merit," Mr. Alexander says. "And films that just have no commercial life in Baltimore.

"We're going to do a Welles [Mr. Arkadin] because Welles is one of the

Sunsetter's photo—Walter A. McCarron

OPEN SOON—The sign says it's closed, which it is, but the 5 West theater on North avenue will reopen next month with the Baltimore Film Festival, which Harry Alexander is happy enough about to stand in the rain to talk about.



Mr. Alexander says, "It is his childhood experiences of his family hiding from the Nazis. His personal reflections. It has Jean-Louis Trintignant.

"And Satyajit Ray's 'Distant Thunder,' the story of famine in Bengal in 1963. There is the Distant 'Thunder of an approaching storm and supply planes overhead, a reminder of the distant war.'

Jean-Luc Godard's "Pierrot le Fou," a prepolitical Godard film of spies and murder starring Jean-Paul Belmondo. The will be the last theater film in the festival. Independent films will be screened on the May 9 'Celebration of the Independent Filmmaker,' which is open to any 16- or 35-millimeter film made since 1973, in the categories of narrative, animation, documentary, experimental and dance.

The independent films will be judged by a committee of Baltimore film teachers, students and filmmakers. Prize winners will be shown on the last day of the festival, May 15.

Mr. Alexander says there is considerable stirring in the Baltimore film community. A journal of film and dance which he edits, has published its second edition with contributions from such local heavyweights as Phoebe Stanton and Richard Macksey, of Johns Hopkins University, and Thomas Cripps and William Lupion, of Morgan State University.

There have been several meetings lately aimed at forming a Baltimore film society on the order of the Washington Film Council, a broad-based and wide-ranging District of Columbia film organization which has been around for 30 years.

And the film festival is alive and well, growing up, and inside a real movie house.

1976

1976



## The Baltimore Film Festival

presents . . .

a film program  
for Baltimore students

E M P E R O R J O N E S

starring Paul Robeson

based on the play by Eugene O'Neill

2 private performances for high schools, Baltimore City Schools

Date and Time: Tuesday, May 11, 1976, 9:30 AM  
and  
Tuesday, May 11, 1976, 12:15 PM

\*\*\*\*\*  
Place: \*Five West Theater\*  
\*\*\*\*\*  
#5 West North Avenue  
Baltimore

Admission: \$1.00 (per student)  
(Each group of 25 students or less  
must be accompanied by a teacher.)  
TEACHERS ACCOMPANYING STUDENTS  
ADMITTED FREE.

"Emperor Jones" is being presented by Baltimore Film Festival, Inc. to honor the memory of the great American actor and singer, Paul Robeson (deceased 1975) and to provide an opportunity for students to join in celebrating Baltimore's Film Festival/1976. "Emperor Jones" was made in 1933 and was the first major studio production in which a black actor starred. Program notes about this important film are being furnished to teachers to help them provide background information to students.

Directions: Please return the Baltimore Film Festival Ticket Order Form provided with the money collected to the Baltimore Film Festival representative who will call at the Principal's Office of each school on the following pick-up date: Wednesday, May 5. DEADLINE FOR TICKET SALES IS MAY 5. For further information call Mrs. H. Cyr, Program Coordinator, 396-4616.

# The Baltimore Film Forum Inc.

Post Office Box 7186  
Baltimore, Maryland 21218

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## "WHY DON'T MORE GOOD FILMS COME TO BALTIMORE?"

### "ROLL 'EM!"

Here is your opportunity to join the Baltimore Film Forum, sponsors of the Baltimore Film Festival, in bringing a series of eight exceptional films, rarely or never shown in the Baltimore area, to the beautiful, new Center Stage, once a month on Monday nights, starting September 27th.

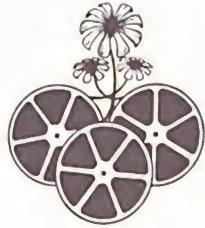
As a member of the Baltimore Film Forum, you will be among a select audience of cinema-philes, dedicated to providing a permanent showcase in Baltimore for the kind of quality films we have been missing. Moreover, your participation in the selection of films to be shown *will be actively solicited* (see *Ballot* on other side).

Because these film screenings are open exclusively to members of the Baltimore Film Forum, *and not to the general public*, members will be encouraged to meet in the congenial surroundings of the Center Stage Cafe before and after performances for the lively interchange of ideas which are certain to arise from films of this calibre.

Membership privileges in the Baltimore Film Forum are extensive. Members will receive, free of charge, all publications of the Forum, including program notes for each film and *Up to Speed*, a quarterly journal devoted to film and dance. Tickets to performances will be transferable, in the event that a member is unable to attend a specific program. All members are entitled to bring their children between the ages of ten and eighteen *free of charge*. Full Members (see options below) are also entitled to bring one guest to each performance.

Membership options and annual dues are as follows:

Student/Senior Citizen Membership .....	\$15.00
Individual Membership .....	20.00
Full Membership .....	35.00



# The Baltimore Film Forum Inc.

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Supported by: The Maryland Arts Council, The Mayor's Advisory Committee on Art and Culture, The National Endowment for the Arts, The National Association of Theatre Owners of Maryland and The Sunpapers

## EXERCISE YOUR FRANCHISE—JOIN NOW & HELP CHOOSE THE EIGHT GOOD FILMS OF THE BALTIMORE FILM FORUM FROM THIS LIST

Ballots should be returned, postmarked no later than September 10.

**Scarface** (USA, 1931), dir. Howard Hawks, w/ Paul Muni, Ann Dvorak, Osgood Perkins, Boris Karloff, George Raft. 90 minutes. Howard Hughes produced this notorious examination of "Scarface," a gangster exactly like the murderous Al Capone. The resemblance was so close, and the production so widely known, that screenwriter Ben Hecht was paid a visit by a couple of Capone's employees, who wished to make clear their superior's hopes that the film would not prove unflattering. However, Hawks' excellent film is very unflattering, but subtly so: immediately upon release, it was embroiled in censorship difficulties.

**Napoleon** (France, 1927), dir. Abel Gance, music by Arthur Honegger, w/ Albert Dieudonne, Abel Gance, Antonin Artaud, Gina Manes. Approx. 4 hrs.

Abel Gance used every cinematic device at his disposal in this stunning endorsement of Napoleon: tinting, superimposition, use of a wide-angle lens and hand-held camera, and especially the innovation of Polyvision, the use of three projectors at once. This last device lends the climax of *Napoleon* an unusual wide-screen effect, as all

three images differ and complement each other, or unite into one panoramic scene. *Napoleon* has until now been unavailable in 16mm.

**Stormy Weather** (USA, 1943), dir. Andrew Stone, w/ Lena Horne, Bill Robinson. 77 minutes. An all-black backstage musical, in which numerous show-biz luminaries do their inimitable stuff. Fats Waller does "Ain't Misbehavin'", Lena Horne sings beautifully (which she did in a number of all-white productions, in isolated sequences which could be snipped out easily in Southern states), and Cab Calloway does some of his sinuous high-stepping.

**Get To Know Your Rabbit** (USA, 1972), dir. Brian de Palma, w/ Tom Smothers, Orson Welles, John Astin, Katharine Ross. 92 minutes. A comedy about the corporate rut from the director of *Sisters* and *Phantom of the Paradise*. Tom Smothers plays a rich corporate whizz who decides to drop out with a vengeance, only to find that even dropping out can be commercialized.

*Kanchenjunga* (India, 1962), dir. Satyajit Ray, w/ Chhabi Biswas. 102 minutes. This exquisite film marked a number of firsts for India's greatest director: it was Ray's first color film, and the first film he chose to shoot outside of Bengal; *Kanchenjunga* was also the first film which Ray both wrote and directed, and the first film for which he wrote the background music.

*The Witch's Hammer* (Czechoslovakia, 1971), dir. Otakar Vavra. 100 minutes.

Otakar Vavra is admired throughout Europe by viewers and filmmakers alike, but his films are seldom seen in this country. He has been at work since 1937, working under every political regime in Czechoslovakia. Although he has never been a conspicuously political director, *The Witch's Hammer* is an oblique condemnation of inquisitorial authority, inspired by Soviet oppression. Based on contemporary documents, it tells the appalling story of Boblig the Inquisitor's reign of terror in the late 17th century. Guided by the *Malleus Malificarium*, the manual for witch-hunting left by the Council of Trent, Boblig uses his power against the rich and socially prominent. This is the last print available in the United States.

*The Life of Oharu* (Japan, 1952), dir. Kenji Mizoguchi, w/ Toshiro Mifune. 133 minutes.

Mizoguchi's rich and subtle story of Oharu, who leaves behind her youthful innocence to become a well-travelled courtesan in the world of eighteenth-century Japan. One of the greatest of the *jidai-geki* films, comparable to Mizoguchi's *Ugetsu Monogatari* (1953). Winner of the Grand Prize at Venice in 1952.

*Les Grandes Manoeuvres* (France, 1955), dir. Rene Clair, w/ Michele Morgan, Gerard Philips, Brigitte Bardot, Yves Robert.

Rene Clair in a somber mood: in 1914, a cavalry officer bets that he can seduce any woman in town, but fails to consider his own susceptibility to love. The wager is spoiled by this oversight, as it must be.

*Les Creatures* (France, 1966), dir. Agnes Varda, w/ Catherine Deneuve, Michel Piccoli. 102 minutes.

Edgar and his wife live on a mysterious island in Brittany: he writes a novel, she is pregnant. Gradually, the production of the novel comes to parallel the infant's birth, and at the same time the film's plot and the novel's plot become indistinguishable, as the novelist confronts a mad engineer who has found a scientific way to control the wills of the villagers.

SHOWINGS OF THE CHOSEN EIGHT FILMS WILL BE ON THE FOLLOWING DATES:

SEPTEMBER 27th, NOVEMBER 8th, DECEMBER 13th, JANUARY 17th, FEBRUARY 21st, MARCH 28th, APRIL 25th, MAY 9th.

FOR MORE INFORMATION AND ADDITIONAL BALLOTS CALL 301 235-5324

## Yes, I want to bring good films to Baltimore! Here are my eight (8) selections.

Name \_\_\_\_\_

Address \_\_\_\_\_ City, State, Zip \_\_\_\_\_

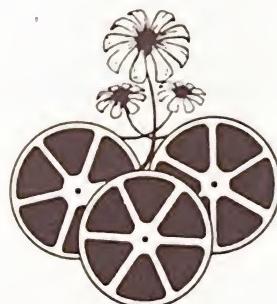
I have checked my eight selections

- |  |   |   |
|--|---|---|
| <input type="checkbox"/> Scarface                                  | <input type="checkbox"/> Napoleon                             | <input type="checkbox"/> Stormy Weather |
| <input type="checkbox"/> Get To Know Your Rabbit                   | <input type="checkbox"/> Kanchenjunga                         |   |
| <input type="checkbox"/> The Witch's Hammer                        | <input type="checkbox"/> The Life of Oharu                    |   |
| <input type="checkbox"/> Les Grandes Manoeuvres                    | <input type="checkbox"/> Les Creatures                        |   |
| <input type="checkbox"/> The Telephone Operator                    | <input type="checkbox"/> Two or Three Things I Know About Her |   |
| <input type="checkbox"/> Every Man For Himself and God Against All | <input type="checkbox"/> The Merchant of Four Seasons         |   |
| <input type="checkbox"/> The White Sheik                           |   |   |

I wish to be a member of the Baltimore Film Forum

- |  |         |
|--|---------|
| <input type="checkbox"/> Student/Senior Membership ..... | \$15.00 |
| <input type="checkbox"/> Individual Membership .....     | \$20.00 |
| <input type="checkbox"/> Full Membership .....           | \$35.00 |
| <input type="checkbox"/> Enclosed is my check            |         |
| <input type="checkbox"/> Bill me                         |         |

Make all checks payable to The Baltimore Film Forum, Inc.



*The Telephone Operator* (Yugoslavia, 1966), dir. Dusan Makavejev. Makavejev's films work through free association. In *The Telephone Operator* he blends various genres (crime drama, news documentary, romance) to tell as startlingly as possible his story of the tragic romance between a telephone operator and a rat-catcher.

*Two or Three Things I Know About Her* (France, 1966), dir. Jean-Luc Godard, w/ Marina Vlady, Anny Duperey, Roger Montsorey. 85 minutes.

Godard's look at working-class women who engage in prostitution at odd moments for the sake of making enough money to afford the "luxuries" of modern life. Paris what "Her" refers to. Godard refers to this film as "a sociological essay in the form of a novel, written not with words but with notes of music."

*Every Man For Himself and God Against All* (Germany, 1975), dir. Werner Herzog.

The true story of Kaspar Hauser, who appeared in a German town towards the beginning of the nineteenth century: without a past, without any sense of a previous life, without any language, he materialized like a full-grown infant, and gradually became a part of the community. Winner of the Grand Prize at the Cannes Film Festival (1975).

*The Merchant of Four Seasons* (Germany, 1972), dir. Rainer Werner Fassbinder, w/ Hans Hirschmuller, Irm Hermann, Hanna Schygulla. 88 minutes.

Fruit peddler Hans has a rough time of it, despised and rejected because of his clumsiness, his mediocrity, his messy profession. After a series of half-tragic, half-ludicrous crises, Hans falls into a deep depression, as if willing himself out of a world which does not need him. A final flashback to Morocco strangely illuminates the merchant's painful existence. This is regarded by some as the best film Fassbinder has made thus far.

*The White Sheik* (Italy, 1952), dir. Federico Fellini, w/ Alberto Sordi, Giulietta Masina. 86 minutes.

Fellini's first independent direction job, and his only outright farce. Ivan and Wanda come to Rome for an audience with the Pope, but Wanda becomes infatuated with *Io Sceicco Bianco*, the hero of a photo-cartoon strip.

## Screening and Judging BFF-76

by Sarah Lord

Perhaps you've seen it bannered over Baltimore Street, or maybe you've read about it or heard of it on TV, or it could be you've noticed those baby blue posters with King Kong gleefully waving "Admit One" from atop Baltimore's Washington monument; from May 7-15 the seventh annual international Baltimore Film Festival has rescued the Five West Theatre from "closed for repairs". It is a time of agonizing for film buffs — missing even one night is missing a lot.

After hours of prescreening, what strikes one most about the films entered in this year's festival is their excellence, and what's more the overall excellence of the field from which they were chosen. The art of filmmaking has unquestionably become a vivid, provocative, risk-taking medium, when so many filmmakers dedicate themselves to technical versatility and original communication. These are exciting films you will see.

The films shown in the festival have run the gauntlet three times; it will be the fourth time (at least) each of them has been threaded through a projector since its arrival

in Baltimore. Each film was prescreened for summary rejection or acceptance for the festival. If accepted, each film went on to one of five official category juries (documentary, experimental, narrative/dramatic, animation or dance) made up of filmmakers, teachers and students of film from virtually every film related institution in the city—filmmakers from TV stations, independent media artists, film and art teachers from Goucher, Hopkins CCB, Morgan, Towson, UMBC, Md. Institute, Antioch, The Pratt Library, members of the Film Co-op and the New Baltimore Independent Film Museum, film critics and even dancers and poets.

Each category awarded first, second and third position, as well as honorable mentions. Only these films were then passed on to the panel of judges, selecting the Best of Festival Award and disposing of the \$1500 in prize money.

The members of the judging panel were:

Larry Angelo, WJZ-TV, Channel 13

Anne Childress, film critic

Barbara Fenhagen, Corporation for Public Broadcasting

John Russel, Staff Advisor to the International Communications Media Staff, USIA.

John Waters, filmmaker

Gene S. Weiss, University of Maryland, Cinema Department

Stan Vanderbeek, filmmaker in residence at UMBC.

The following people awarded first, second and third place category judging: Harry Bailey, Lauren Birnbaum, Jeanette Braverman, Maurice Braverman, Ellen Carter, Helen Cyr, Acha Debela, Joan Erbe, Eric Feinblatt, Saul Goldberg, Cooper Graham, Nancy Guilfoy, William Horn, Joseph Humphreys, Lincoln Johnson, Harold Levin James Lewis, Harriet Lyn, Phil Martin, Louise Matsinger-Vought, Mary Ann Mears, Alan Meyers, Max Oppenheimer, William Poulos, Jo Rowan, Jaromir Stephany, Allen Thomas, Mila Stephany, George Udel

The Baltimore Film Festival - 76 also extends its thanks to the many other people who also came to prescreenings to help rate individual films.

**THE END?**



<b>HONORARY CHAIRMAN</b> William Donald Schaefer	<b>LOBBY CONCESSION</b> Fell's Point Delicatessen	<b>PRESS RELATIONS</b> Lauralyn Bellamy
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<b>FESTIVAL POSTER &amp; FLYER</b> Domenica Genovese	<b>PROGRAM FOR THE PAUL ROBESON TRIBUTE</b> Community College of Baltimore Gospel Choir Cliff Henson, Director Introduction by Dr. Thomas Cripps, Morgan State University	<b>BALTIMORE MUSEUM OF ART</b> Jay Fisher Tom Freudenheim
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Howard Wagonheim	Contempo	Miles Katz	Corrine Hammett
Elizabeth Bessent	Rod Lauer	John Thompson	Jim Case
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# The Baltimore Film Forum Inc.

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# **“WHY DON’T MORE GOOD FILMS COME TO BALTIMORE?”**

Here is your opportunity to join the Baltimore Film Forum, sponsors of the Baltimore Film Festival, in bringing a series of eight exceptional films, rarely or never shown in the Baltimore area, to the beautiful, new Center Stage, once a month on Monday nights, starting September 27th.

As a member of the Baltimore Film Forum, you will be among a select audience of cinema-philes, dedicated to providing a permanent showcase in Baltimore for the kind of quality films we have been missing. Moreover, your participation in the selection of films to be shown will be actively solicited (see Ballot on other side).

Because these film screenings are open exclusively to members of the Baltimore Film Forum, and not to the general public, members will be encouraged to meet in the congenial surroundings of the Center Stage Cafeteria before and after performances for the lively interchange of ideas which are certain to arise from films of this calibre.

Membership privileges in the Baltimore Film Forum are extensive. Members will receive, free of charge, all publications of the Forum, including program notes for each film and *Up to Speed*, a quarterly journal devoted to film and dance. Tickets to performances will be transferable, in the event that a member is unable to attend a specific program. All members are entitled to bring their children between the ages of ten and eighteen free of charge. Full Members (see options below) are also entitled to bring one guest to each performance.

Membership options and annual dues are as follows:

Individual Membership .....	\$ 20.00
Full Membership .....	35.00
Student/Senior Citizen Membership .....	15.00

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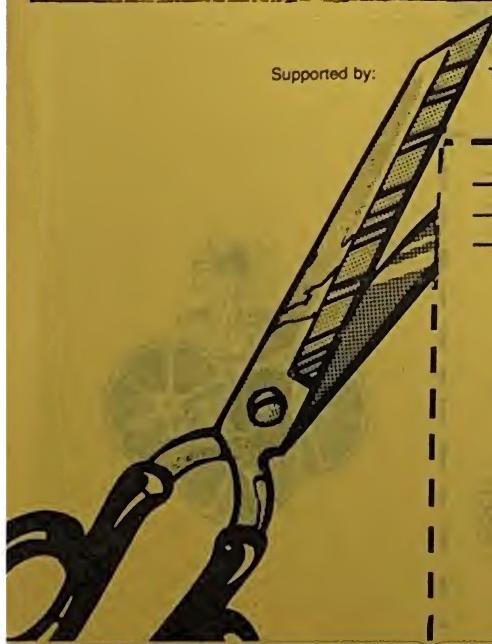
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**The Baltimore Film Forum, Inc.  
P.O. Box 7186  
Baltimore, Maryland 21218**

## EXERCISE YOUR FRANCHISE—JOIN NOW & HELP CHOOSE THE EIGHT GOOD FILMS OF THE BALTIMORE FILM FORUM FROM THIS LIST

*Kanchenjunga* (India, 1962), dir. Satyajit Ray, w/ Chhabi Biswas. 102 minutes.

This exquisite film marked a number of firsts for India's greatest director: it was Ray's first color film, and the first film he chose to shoot outside of Bengal. *Kanchenjunga* was also the first film which Ray both wrote and directed, and the first film for which he wrote the background music.

*The Witch's Hammer* (Czechoslovakia, 1971), dir. Otakar Vavra. 100 minutes.

Otakar Vavra is admired throughout Europe by viewers and filmmakers alike, but his films are seldom seen in this country. He has been at work since 1937, working under every political regime in Czechoslovakia. Although he has never been a conspicuously political director, *The Witch's Hammer* is an oblique condemnation of inquisitorial authority, inspired by Soviet oppression. Based on contemporary documents, it tells the appalling story of Bobig the Inquisitor's reign of terror in the late 17th century. Guided by the *Malleus Malificarum*, the manual for witch-hunting left by the Council of Trent, Bobig uses his power against the rich and socially prominent. This is the last print available in the United States.

*The Life of Oharu* (Japan, 1952), dir. Kenji Mizoguchi, w/ Toshiro Mifune. 133 minutes.

Mizoguchi's rich and subtle story of Oharu, who leaves behind her youthful innocence to become a well-travelled courtesan in the world of eighteenth-century Japan. One of the greatest of the *yûdai-geki* films, comparable to Mizoguchi's *Ugetsu Monogatari* (1953). Winner of the Grand Prize at Venice in 1952.

*Les Grandes Manoeuvres* (France, 1955), dir. René Clair, w/ Michele Morgan, Gerard Philips, Brigitte Bardot, Yves Robert.

René Clair in a somber mood: in 1914, a cavalry officer bets that he can seduce any woman in town, but fails to consider his own susceptibility to love. The wager is spoiled by this oversight, as it must be.

*Les Creatures* (France, 1968), dir. Agnès Varda, w/ Catherine Deneuve, Michel Piccoli. 102 minutes.

Edgar and his wife live on a mysterious island in Brittany: he writes a novel, she is pregnant. Gradually, the production of the novel comes to parallel the infant's birth, and at the same time the film's plot and the novel's plot become indistinguishable, as the novelist confronts a mad engineer who has found a scientific way to control the wills of the villagers.

*Stormy Weather* (USA, 1943), dir. Andrew Stone, w/ Lena Horne, Bill Robinson. 77 minutes.

An all-black backstage musical, in which numerous showbiz luminaries do their inimitable stuff. Fats Waller does "Ain't Misbehavin'"; Lena Horne sings beautifully (which she did in a number of all-white productions, in isolated sequences which could be snipped out easily in Southern states); and Cab Calloway does some of his sinuous high-stepping.

*Get To Know Your Rabbit* (USA, 1972), dir. Brian de Palma, w/ Tom Smothers, Orson Welles, John Astin, Katharine Ross. 92 minutes. A comedy about the corporate rut from the director of *Sisters* and *Phantom of the Paradise*. Tom Smothers plays a rich corporate whiz who decides to drop out with a vengeance, only to find that even dropping out can be commercialized.

Ballots should be returned, postmarked no later than September 10.

*Scarface* (USA, 1931), dir. Howard Hawks, w/ Paul Muni, Ann Dvorak, Osgood Perkins, Boris Karloff, George Raft. 90 minutes. Howard Hughes produced this notorious examination of "Scarface," a gangster exactly like the murderous Al Capone. The resemblance was so close, and the production so widely known, that screenwriter Ben Hecht was paid a visit by a couple of Capone's employees, who wished to make clear their superior's hopes that the film would not prove unflattering. However, Hawks' excellent film is very unflattering, but subtly so: immediately upon release, it was embroiled in censorship difficulties.

*Napoleon* (France, 1927), dir. Abel Gance, music by Arthur Honegger, w/ Albert Dieudonne, Abel Gance, Antonin Artaud, Gina Manes. Approx. 4 hrs.

Abel Gance used every cinematic device at his disposal in this stunning endorsement of Napoleon: tinting, superimposition, use of a wide-angle lens and hand-held camera, and especially the innovation of Polyvision, the use of three projectors at once. This last device lends the climax of *Napoleon* an unusual wide-screen effect, as all three images differ and complement each other, or unite into one panoramic scene. *Napoleon* has until now been unavailable in 16mm.

*The Telephone Operator* (Yugoslavia, 1966), dir. Dusan Makavejev. Makavejev's films work through free association. In *The Telephone Operator* he blends various genres (crime drama, news documentary, romance) to tell as startlingly as possible his story of the tragic romance between a telephone operator and a rat-catcher.

*Two or Three Things I Know About Her* (France, 1966), dir. Jean-Luc Godard, w/ Manna Vlady, Anny Duperey, Roger Montsorbet. 85 minutes.

Godard's look at working-class women who engage in prostitution at odd moments for the sake of making enough money to afford the "luxuries" of modern life. Paris what "Her" refers to. Godard refers to this film as "a sociological essay in the form of a novel, written not with words but with notes of music."

*Every Man For Himself and God Against All* (Germany, 1975), dir. Werner Herzog.

The true story of Kaspar Hauser, who appeared in a German town towards the beginning of the nineteenth century: without a past, without any sense of a previous life, without any language, he materialized like a full-grown infant, and gradually became a part of the community. Winner of the Grand Prize at the Cannes Film Festival (1975).

*The Merchant of Four Seasons* (Germany, 1972), dir. Rainer Werner Fassbinder, w/ Hans Hirschmüller, Irm Hermann, Hanna Schygulla. 88 minutes.

Fruit peddler Hans has a rough time of it, despised and rejected because of his clumsiness, his mediocritiy, his messy profession. After a series of half-tragic, half-ludicrous crises, Hans falls into a deep depression, as if willing himself out of a world which does not need him. A final flashback to Morocco strangely illuminates the merchant's painful existence. This is regarded by some as the best film Fassbinder has made thus far.

*The White Sheik* (Italy, 1952), dir. Federico Fellini, w/ Alberto Sordi, Giulietta Masina. 86 minutes.

Fellini's first independent direction job, and his only outright farce. Ivan and Wanda come to Rome for an audience with the Pope, but Wanda becomes infatuated with *Lo Sceriffo Bianco*, the hero of a photo-cartoon strip.

### SHOWINGS OF THE CHOSEN EIGHT FILMS WILL BE ON THE FOLLOWING DATES:

SEPTEMBER 27th, NOVEMBER 8th, DECEMBER 13th, JANUARY 17th, FEBRUARY 21st, MARCH 28th, APRIL 25th, MAY 9th.

Name \_\_\_\_\_

Address \_\_\_\_\_ City, State, Zip \_\_\_\_\_

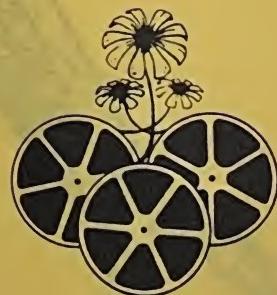
I have checked my eight selections

- |  |   |   |
|--|---|---|
| <input type="checkbox"/> Scarface                                  | <input type="checkbox"/> Napoleon                             | <input type="checkbox"/> Stormy Weather |
| <input type="checkbox"/> Get To Know Your Rabbit                   | <input type="checkbox"/> Kanchenjunga                         |   |
| <input type="checkbox"/> The Witch's Hammer                        | <input type="checkbox"/> The Life of Oharu                    |   |
| <input type="checkbox"/> Les Grandes Manoeuvres                    | <input type="checkbox"/> Les Creatures                        |   |
| <input type="checkbox"/> The Telephone Operator                    | <input type="checkbox"/> Two or Three Things I Know About Her |   |
| <input type="checkbox"/> Every Man For Himself and God Against All | <input type="checkbox"/> The Merchant of Four Seasons         |   |
| <input type="checkbox"/> The White Sheik                           |   |   |

I wish to be a member of the Baltimore Film Forum

- |  |         |
|--|---------|
| <input type="checkbox"/> Student/Senior Membership ..... | \$15.00 |
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| <input type="checkbox"/> Full Membership .....           | \$35.00 |
| <input type="checkbox"/> Enclosed is my check            |         |
| <input type="checkbox"/> Bill me                         |         |

Make all checks payable to The Baltimore Film Forum, Inc.



*Complete one entry form or facsimile for each film and return entry form and film by April 15, 1976 to:*

Harvey Alexander, Baltimore Film Festival 7, Post Office Box 7186, Waverly Station, Baltimore, Maryland 21218



The Baltimore Film Festival is open to all 16mm. and 35mm. films that have been completed subsequent to 1973 and which evidence a high regard for film as a creative medium.

An entry form must be completed in full for each film submitted to the festival. Mail the entry form separately and enclose a facsimile with the film shipment. All films and entry forms must be in Baltimore by April 15, 1976.

**The Baltimore Film Festival address is:**

Harvey Alexander  
The Baltimore Film Festival 7  
Post Office Box 7186  
Waverly Station  
Baltimore, Maryland 21218  
(301) 235-5324

The entry fees to the Baltimore Film Festival have been dropped to encourage you, the filmmaker, to enter your film in the festival, and because we do not want to charge you for the right to screen your film in the celebration of the independent filmmaker at the Baltimore Film Festival 7.

Films entered in the Baltimore Film Festival will be screened by a selection committee composed of film students, film teachers, and film-makers in the Baltimore Community. The screening dates to select films for the festival are April 11 - 22, at Goucher College and the Johns Hopkins University.

Films may be submitted in any of the following categories: narrative, animation, documentary, experimental and dance. The dance film category will be screened at the Baltimore Museum of Art as a distinct festival called: IN MOTION: A FESTIVAL OF DANCE ON FILM. The Maryland Council for Dance will co-sponsor the dance film festival. The dates are April 29, May 6 and May 13, in the Museum's auditorium.

Do not send camera original. Prints should be shipped in hardboard strapped cartons or plastic cartons with corner clamps. A return shipping label must be enclosed with each film package. The shipping label should include: (1) Name and return address; (2) The Baltimore Film Festival address in upper left; (3) postage stamps to cover return shipping.

You are invited to send along with your film any production stills and biographical notes which may be used to publicize the festival.

Selected films may be used as promotion for the festival in news broadcasts or on television programs designed to present the film as art, on public or commercial stations.

Should you want your film used for promotional purposes, please indicate this in writing.

Your signature on the entry form releases the Baltimore Film Festival from any law suit involving material protected by copyright.

Since the selecting and judging of films for the Baltimore Film Festival is a precise process, NO FILM WILL BE ACCEPTED AFTER THE APRIL 15th DEADLINE.

**SPECIAL NOTES:**

The Baltimore Film Festival acknowledges receiving film material. If you anticipate that your film will not reach the mailing address by the deadline, please send your entry form ahead with a note as to when the film might be expected.

Also, since the program in Baltimore is known before the festival is scheduled to begin, film makers will be notified in advance as to whether or not their film is to be included in the festival.

Each film selected for the festival will receive \$1.00 for each running minute or a minimum of \$5.00, whichever is greater.

Additional cash awards will be given after the festival. Last year our cash awards amounted to over \$1500. The cash awards will go to the film makers whose films are the best in the festival, regardless of their category.

Films not selected for the festival will be returned following the screening by the selection committee.

All films selected for the festival will be returned immediately after the festival.

Additional screenings of the Baltimore Film Festival 7 are planned.

Please indicate on the entry form if you want to have your film included. Rental fees will be paid for each screening of your film.

Should you want your film shipped back to you via some exotic carrier, please enclose the necessary funds for us to do so; otherwise films will be shipped via the United States Postal Service at the film rate.

The Baltimore Film Festival is supported by:  
The Maryland Arts Council, The Mayor's Advisory Committee on Art and Culture, The National Endowment for the Arts, The National Association of Theatre Owners of Maryland, The Sunpapers and The Maryland Council for Dance.

Title of film..... Year of Production.....

Minutes..... B & W [ ] Color [ ] Optical [ ] Silent [ ] 16mm. [ ] 35mm. [ ]

Indicate the film category: [ ] Animation [ ] Documentary [ ] Dramatic [ ] Experimental [ ] Dance

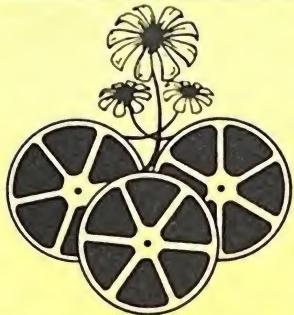
Name of film maker..... Address..... Telephone..... Zip Code.....

Description of film (BE SPECIFIC).....

Festival Tour: Yes [ ] No [ ] (see special notes)

Signature.....

# *Up To Speed*



*The Journal of Film and Dance*

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*in creative association with*  
The Maryland Council for Dance  
*journal editor*  
Harvey Alexander III  
*dance editor*  
Harriet Lynn  
*film editor*  
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Vol. 1 No. 3

"In the beginning and gradual refinement of the sight of any image, AWAKE."

Summer-Spring 1976





## MICHAEL LAWRENCE FILMMAKER/COMPOSER

by Arthur Seidel

Baltimore based filmmaker Michael Lawrence became involved with filmmaking when he composed the music for an Emmy Award winning documentary on poverty — *The Other Americans*, directed by Julian Krainin and Dewitt Sage (who last year won an Oscar for *Princeton A Search for Answers*). "I was a student at The Peabody Conservatory of Music in 1969 when the experience of seeing the connection between the media of music and film fascinated me and moved me to make films of my own." In entering this complex medium, Mike drew on his self-training in traditional composition and electronic music techniques such as synthesizing and manipulating sounds. He works with music, sound, and mixing along with visual images of film to create a unified experience that seems to work both formally and subjectively.

These elements are apparent in Mike's first 16mm film *Spacecraft America*, which won awards from Atlanta, Midwest, and Baltimore Film Festivals. With tape loops, filtering, and multiple soundtracks combined with images of television commercials and news coverage of the second inauguration of President Nixon, *Spacecraft America* satirically treats the American experience. The prophetic pre-Watergate 1973 film is especially ironic when viewed from the present perspective of the decline and fall of Nixon-Agnew. Mike explains, "I tried to expose America the fantasyland in a film documenting the launching of the American dream with Richard Nixon at the controls."

Mike's studio is in the loft of his cottage at Koinonia, a spiritual community and educational institution in Baltimore's Greenspring Valley. He has lived there for five years with his wife Jo and his son Arion. Mike's integrating approach to life is expressed through his filmmaking. In contrast to many filmmakers, Mike composes original music. Also, greater attention is given to details of the soundtrack which creates a sense of presence through subtle natural sounds and synthesized effects. Furthermore, Mike brings to his art a technical expertise which allows him to be in control of the medium through the final sound mix. In a similar fashion, visual images are captured and edited in such a way that the integration of sight and sound forms a structure through which a subjective experience is evoked.

These elements can be seen in Mike's recently completed film, *Koinonia*, which is a twenty-minute recruitment film documenting a community search for meaning through daily work, meditation, and group interaction. The effectiveness of this 16mm color film largely is due to an appeal to non-verbal experience. "Only about three minutes has dialogue." The experience is created by original music and a carefully synthesized soundtrack combined with images of the changing seasons and celebration in a community close to nature.

Recently, Mike composed original music and was sound effects editor for Tom Davenport's latest production, *Hansel and Gretel*, an Appalachian version, which won a Cine Golden Eagle. Tom's previous film *The Shakers* was aired on P.B.S. last spring; and several years earlier *It Ain't City Music* won an award from

the Baltimore Film Festival. In *Hansel and Gretel*, Mike's original banjo pieces recreate the experience of a rural Appalachian setting in the 1930's.

Mike says "I'm currently working on a new film project on the history of information storage and the public library." This project is funded by a grant from the Maryland Committee for the Humanities and Public Policy. Also, the Enoch Pratt Free Library and the Carroll County Public Library are contributing their services and resources. This film will attempt to document the transmission of the human experience—specifically exploring the relationship between biological information storage to the evolution of cultural information storage as expressed through myth and ritual. The public library today will be examined from the perspective of this long heritage.

The library grant proposal explains: "Mankind's unique evolutionary advantage has been the invention of culture as a means of coping with survival. The maintenance of culture has required a variety of types of information transmission from one generation to the next. As mankind's culture has become more complex, so have the means of information storage and transmission. Ritual, music, and dance were early modes of information storage in primitive society. The development of language enabled story telling and myth. Eventually, writing led to mass print which radically has changed people's view of history and themselves. With the advent of computers and electronic communication, mankind is making another logarithmic leap in information processing. These developments necessitate a societal institution to which this body of acquired information and insight is entrusted—the public library."

Because of the complexity of film projects such as the library film Mike has formed a film company. In addition to the library project, Mike's company is developing other films marked by his innovative style using dramatic elements in documentary form. "We're trying to stay with film projects that we can truly get excited about. We're looking into future films on William Blake, evolution, and possibly a portrait of Julian Bream." Perhaps Mike best expresses his own point of view, "This represents a continuing process of using film to communicate significant human experience."

# HISTORY of the FILM FESTIVAL

by Harold Levin

The Baltimore Film Festival, now in its seventh year, began in February 1970. It was conceived in a conversation between then University of Baltimore film professor Harvey Alexander and a student.

The original impetus was to figure out a way to discover what was happening in film around the country — in particular to discover what was being done by the independent filmmakers and to experience the consciousness these artists were communicating through this powerful medium.

The original festival was sponsored by the University of Baltimore, which provided the screening facilities, paid production costs, and guaranteed the payment of fees and prize money as advertised. Harvey Alexander was the guiding force of the first festival, and has been festival director ever since.

The first festival attracted 47 films from across the country. All were shown, and — unlike any other festival Harvey Alexander knows of — all artists were paid rental fees, based on their work's running time. Four

## 1970 1971 1972 1973 1974 1975

\$50 first prizes were awarded that year. A total of \$800 in prize money and rental fees was paid out. The first festival featured only four hours of film but brought a large enough response to cover all of the production costs and money paid out to the artists. The small sum left over was reinvested in the next year's production.

Popular support sustained and nourished the festival through its three years at the University of Baltimore. Each year any excess proceeds were put back into building another festival. In its fourth year, the national festival's sponsorship was taken over by Towson State College.

The Baltimore Film Festival had grown from four hours in its first year to ten hours in its third year. In its fourth year the expanded eighteen hours of film, for the first time, had to be selected because over two hundred films were entered.

Over the years the festival film quality has improved steadily. The vigorous response by the independent filmmakers during the last several years attests to the festival's national prestige. In recognition, the biggest names in independent film, artists like Stan Vanderbeek and John Whitney, have entered their works.

Last year's Baltimore Film Festival 6 was the most complete and artistic festival in our six-year history: the celebration of independent films; the FAB Women's Festival; the feature films; the Moving Eye Art Exhibition; and the presentation of the new Zagreb animation films

by Zelimir Matko, director of the Zagreb Studio — generated a creative impact in this region. And, in turn, the community provided generous support to the Baltimore Film Festival financially and spiritually. Not enough, however, to prevent the festival from having a deficit. So it goes.

After the close of Festival 6, BFF established a children's film workshop in cooperation with Group W's WJZ-TV. The children made 16mm films on art, aging, and recreation in the Baltimore Community. "Art through Young Eyes" was aired on October 4th, 1975 and again on November 16th.

And the festival now publishes the film journal *UP TO SPEED*. The purpose of the journal is to provide in this region a reliable calendar of film events, critical writing on film, interviews with filmmakers discussing their art, and other articles related to film.

This year's festival retains the innovation of paying participating artists rental fees for their films if selected for programming. The festival will also award, at the discretion of its panel of judges, a total of \$1500 in prize money.

The best of this year's independent films will be showcased in two evening programs at the festival's new home, the Five West Theatre. In addition, a selection of outstanding feature films — rarely or never seen in the Baltimore area — has been scheduled. And three special programs of dance films (this year's special independent film category) will be seen over a three-week period at the Baltimore Museum of Art.

I would like to be on your mailing list.

Name.....

Address .....

City ..... State ..... Zip .....

Mail to: The Baltimore Film Festival  
P.O. Box 7186 Waverly Station  
Baltimore, Maryland 21218

I have been asked many times why dance is the fastest growing art form in America today. My answer finds its sources in the history of dance and in the youth of today. When observing students of dance in the studio, on the stage, and in the classroom, I sense they are finding an inner truth, beauty, directness, relevancy, immediacy, therapy, and discipline in dance.

Youth are turned on to dance because: Dance communicates lucidly and boldly to others without the facade of words; Dance is relevant to health, self-knowledge, and a unity of body, mind and spirit; Dance is the act of becoming; Dance communicates now, this instant, directly with the most basic of all artistic instruments, the human body.

The most efficient movement in anatomical and kinesiological terms is also the most graceful movement. Therefore, this simplicity of movement demands nothing less than everything from the dancer. The mental concentration, conditioned reflexes, keen kinesthetic sense, strength, flexibility and coordination all gained through intensive training, allow the emotional thrill of a leap to happen, the body to rejuvenate itself and the dancer to get a kinetic high. The dancer, a realist, knows that only through the discipline does one gain the freedom to experience the intrinsic passion of the dance.

For the audience, this directness of a human body speaking in physical dance terms has in some instances hindered the progress of dance throughout the ages. Even today there still exists the tendency for some people to be unable to accept the space/time/energy designs shaped by a dancer's body as art because they only allow themselves to see the personal, physical and sexual manifestations of the human body through their puritanical blue-tinted vision.

But today with the treatment of the body in a more open and healthy manner, combined with the desire for the natural state of things, dance for both the dance and audience has been more widely accepted and appreciated than ever before as a viable art form.

People today are broadening their definition of dance to include animal mating dances, "Swan Lake", sacred voodoo dances, "the hustle", as well as the "non-dance" dances of Yvonne Rainer. People are realizing what John Martin (former



## DANCE power

by Chrystelle T. Bond

dance critic of *The New York Times*) had known for years: that these are all "different stages of development, of exactly the same thing; at their roots... basic dance... a fundamental element of man's behavior".

The history of dance gives evidence of the trend that the art form of dance generally reached an outstanding level of achievement during the historical periods when dance shed the bastard sister label and was made a lady by receiving equal status with the other arts; when there was an integration of all the arts; when the patrons, artists, and audiences possessed a broad definition of dance; and when the art of dance constantly changed, breaking down the old boundaries of the tradition and expanding into new territories of dance.

For example, this criteria was met in ancient Greek civilization when the Greek citizens found beauty in the dancing human form because they believed that a perfect body expressed a perfect mind and soul.

Marie Taglioni in her trademark ballet, *La Sylphide*, (1832) ushered in a new aesthetic and the Golden Age of Romantic Ballet when dance

was intergrated, and on par, with other arts. Dance criticism was also at a peak spearheaded by Theophile Gautier, a literary man, balleromane, and dance critic, as well as a leader of Romanticism.

Nijinsky, Fokine, Massine, and Pavlova, to mention a few, transformed dance once again into a sophisticated lady intergrated and on par with other arts during the Golden Age of Diaghilev's Ballets Russes.

We are experiencing another Golden Age of dance now. Youth of today are developing new multi-definitions, multi-structures, and multi-functions of dance which are consequently exploding forth with mind-blowing dances; dynamite dancers; new standing-room-only audiences; new jobs as dance therapists, dance educators, dance notater, dance anthropologists, dance aestheticians, dance historians and critics within the new frames of reference for dance.

Dancers and choreographers have been around for centuries. However, it is not until this decade that American dancers, choreographers, and dance companies, enjoying civic regional, national, and international prominence, have reached epidemic proportions.

The School of American Ballet, Joffrey School, and American Ballet Theatre School, among many others in New York City, have preserved the heritage of dance tradition as well as elevated the technical standards of American dancers to match and/or excel other dancers throughout the world. More schools are cropping up across the nation turning out high-calibre dancers and choreographers in addition to educating audiences to dance. Decentralization away from New York City, the dance center of America, has, in turn, produced professional dance companies and schools of dance in many American cities; a healthy prognosis for dance and another reason for the noticeable increase in dance power we are experiencing today.

Early in the twentieth century Margaret H'Doubler established a dance program at the University of Wisconsin, Madison, one of the first American universities to make dance an academic lady. However, it is not until this decade that we see dance programs in academia blossoming in abundance on this new fertile soil. The American college campus has also become involved with the Dance Company Touring Program under

the auspices of the National Endowment for the Arts which started in the late 1960's. The result has been more jobs for dancers, more dance performances, more audiences, and more dance happening. In addition campuses can provide an environment for dance experimentation, a healthy prospect because an art must change in order to live.

Dance historians and critics have been around for centuries. But the history and literature of dance are now being studied more than ever by American college students who are beginning to realize that Menestrier and Gautier were the European Clive Barnes of their times.

American dance writers have come of age. Gone are the days of the sports writer, music critic, or anyone who happened to be free to review the ballet or write a feature story on dance. Armed with a broad definition of dance, training in dance technique, choreography, history, criticism as well as the craft of writing, a new breed of dance writer is infiltrating the journalistic ranks a la guerrilla warfare.

Book publishers, *Time* and other magazines and journals such as *Up To Speed*, *Dance Perspectives*, *The Journal of Aesthetics and Art Criticism*, and *Theatre Survey* have made dance a publishable lady. Various states have established councils such as the Maryland Council for Dance, a dance resource center that publishes its own newsletter as well as promotes multi-faceted dance activities.

Television has helped to popularize dance even among the beer-and-

pretzel-crowd with its heavy doses of pizazz jazz, and milder doses of ballet, modern and ethnic dance. Educational television has provided services to the public and the dance via its blue-ribbon dance film programs, dance criticism, and experimentation in the fusion of dance and videotape techniques.

The domino theory works here as we find more dance writers, critics, publishers, television shows, and resource centers producing more dance coverage which, in turn, provokes more interest in dance, more box-office successes, more dance performances, more dance companies, more dancers — more dance.

Forms of recording dance through notation have survived over the ages such as *Margaret of Austria's Dance Book* (1460) and Feuillet's *Choreographie* (1700). Today people are being trained in the Benesh, Laban, Jay, Nikolais and Loring notation systems, and employed by American dance companies to notate the company repertoire, resulting in keeping the heritage of dance alive in America.

Film has also played a part in documenting dances for preservation purposes. However, the transference of dance, from a three-dimensional to a two-dimensional medium, has been done with varying degrees of success since the early days of dance films exemplified by George Melies' cinematic production of the Paris Opera Dancers in an underwater ballet based on Jules Verne's *20,000 Leagues Under the Sea* (circa 1894-1912).

Although Maya Deren, as exemplified in *A Study in Choreography*

*for Camera* (1945), was one of the pioneers in "cinedance", this new fusion of dance and film has come of age in America within the last several decades and has helped to turn some film freaks into dance freaks.

Cinedance is a creative synthesis of dance and film which blends elements of both media into a new art form which has its own unique structure and function. Jointly the choreographer and filmmaker create through the eye of the camera a cinedance which presents new horizons for both art forms. In cinedance, such as Hilary Harris' *Nine Variations on a Dance Theme* and Norman McLaren's *Pas de Deux*, dance can be presented in intimate perspectives, infinite space and time interactions, non-gravitational space orientation, multiple images, and magnified kinetic responses which are impossible in a live dance performance.

Dances are happening in multi-media events, light shows, shopping centers, museums, gymnasiums, parking lots, churches, and city streets. This non-separation of art and life has broadened the definition function, structure, audience and market place for dance.

Today, dance is being capitalized upon outside the realm of theatrical dance such as education, therapy, child psychology and development, anthropology, and sociology. As the frames of reference increase so do the horizons of dance. It is these new horizons of dance unleashing new found knowledge, passion, and power which are responsible for the dance explosion in America today.

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## HISTORY and THE FILM

by An Observer

*Groucho Marx:* You have said the word, and the prize is yours.

*Arnold Toynbee:* Do you mean that "history" is the secret word?

*Groucho Marx:* Yes indeed. And here in Hollywood we have kept it as much a secret as we could.

*Cecil B. DeMille:* Groucho, Groucho, you know that isn't true.

*Groucho Marx:* True? How could I know anything is true? I work in humor, the one pursuit which positively must be beyond truth.

*Arnold Toynbee:* Wait, Groucho, let's hear what Cecil means.

*Cecil B. DeMille:* I mean that through my creativeness Hollywood has

recreated the glory, the pageantry, the gusto of the past. Arnold, you did see Claudette Colbert capture Jerusalem?

*Arnold Toynbee:* Yes, It restored my faith to see Charlton Heston pick up the commandments.

*Groucho Marx:* Do you have any French dressing for this salad?

*Mary Smith:* Yes sir. If you and your party will just leave the cafeteria line and go over to your table, I will bring it to you.

*Cecil B. DeMille:* Oh good! Let's sit over here.

*Mary Smith:* (with dispatch). Here you are gentlemen. I think that you will like this dressing. For, as a

friend of mine proclaimed to me recently, there is a special sense in which films can recreate the past. That special sense is simply the depiction of the present. The past is only the present before the present occurred. I mean, if we are going to film a farmer today and a farmer of yesterday then what difference would there be between the depictions, except, of course, material surroundings? Would not the sweaty face of yesterday's farmer be the same as the sweaty face of today's farmer? Would not the weariness in yesterday's farmer be the same as the weariness in today's farmer. Human gestures and human reactions — I do not mean necessarily what they are in reaction to — of the past would be the same as those of today.

*Arnold Toynbee:* I do not see it that way at all. Not that you are wrong. It is simply that you are not allowing for history. The past has meaning peculiar to the past, and to do history through film is to depict the peculiarity of the past age or event. Thus, if we wish to film the American Revolution, what the film must concentrate upon is whatever is peculiar to the American Revolution.

*Cecil B. DeMille:* Do you think I could have more salad dressing?

*Mary Smith:* I know what you are saying, and I can't disagree with it. (Mary hands Cecil the dressing). No, I cannot disagree with it, but I find it unappealing. There is something peculiar to the American Revolution but all who involved themselves in the American Revolution did so through human moods, attitudes, and gestures, none of which have features peculiar to the American Revolution. We could expect to

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hear the same shouts, see the same tears, feel the same tremblings in the Russian Revolution. Yes, I think that if I were asked to do a film about the past I would want to study the present very carefully. I think that an angry grimace of today has much in common with an angry grimace of yesterday.

*Groucho Marx:* I wish we had another secret word.

*Arnold Toynbee:* But my dear child, in what sense then can we call it historical? Our friend, Cecil, here revived the past in both a sensational and anachronistic manner, but he did impress upon his films the themes of past eras and events. Must we not say that this is the defining characteristic of history and the film?

*Mary Smith:* I hope not. To do this is to give the past a theme which may not have been all that apparent to the participants. Of course, aspects of the theme were apparent to the participants. But in any case the theme has to be played out in human behavior, which has no uniqueness as to time and place.

*Groucho Marx:* By golly, you both make sense. I think I will not bother with the problem any more and will eat my salad.

*Cafeteria Manager:* Mary Smith, you are fired for neglecting your job.

*Arnold Toynbee:* Oh, good, Mary, then you can sit down with us and we can continue our discussion. (Mary sits). But doing history, my lovely girl, is emphasizing the themes of past human behavior in groups. Won't you sit closer. To film such is to do historical films.

*Mary Smith:* Is that "doing history" and is that "doing film"? That is, it isn't the way I'd want to see a film with a setting in the past. You see, 1850 is like 1950, that is, people scratch themselves, they humble themselves, the same in both years. And film is suppose to "do" scratchings, not themes.

*Cecil B. DeMille:* Can I help here?

*Mary & Arnold:* Of course not, Cecil.  
*Groucho Marx:* Some salad, Marv?

*Mary Smith:* Yes, Groucho, I'll have more salad. And, Arnold, stop pinching me. Oh, I really see your point, Arnold. But to stress a theme is to abstract from human behavior.

*Arnold Toynbee:* Yes, but we must in order to do the historical film.

*Mary Smith:* Oh, I agree. But, then it is neither history nor film.

*Groucho Marx:* May I pinch you, Mary?

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# WHAMMO FESTIVAL 7

## GOES 5 WEST WITH BIG PIX

by Geoffrey Himes

In 1972 when two friends and I were running the English department at Antioch College in Baltimore, about once a week we would lock up the office at one o'clock, make a loud comment about going to lunch, then spend the afternoon at the bargain matinee at Five West or the Seven East Theater. For anyone in love with film, as we were, theaters were wonderful places to conduct such an affair. You could watch foreign films, independent American features and film classics, all in theaters designed for movie-watching, not profit margins.

The two theaters closed. It was a crushing blow for the Baltimore film viewer.

When the Baltimore Film Festival re-opened the Five West Theater on May 7th, we seized the chance to gossip about film with a lobbyful of other film fanatics. We slouched in the seedy-looking, but wonderfully comfortable chairs. We were surprised to be able to stretch out our legs. We realized how much we resented the cramped, narrow hallways that pass for movie theaters in the shopping centers. And we even saw one show from the balcony.

Despite being the eighth largest city in the country, Baltimore is really a pretty small town. It gets the feeling that it's possible to know everyone in my field in Baltimore. Hanging out in the lobby during the two weekends of the film festival, I saw the same faces I see in lobbies at the Theatre Project, Center Stage, the Hopkins film series, the Poetry Project, and so on. It's reassuringly easy to feel at home in Baltimore.

The Baltimore Film Festival 7 opened on Friday night with *Lancelot of the Lake*; it was a poor choice as the festival opener. Robert Bresson's conceptually stylized retelling of the King Arthur legend left many viewers confused, angry, or indifferent. About fifteen people walked out. I was one of those left



indifferent; I could appreciate the structure of the repetitive, incomplete shots, but I never got emotionally involved in the story.

Those who survived until the ten o'clock showing were rewarded for their endurance with *Love*, probably the best film of the festival. Karoly Makk, a brilliant Hungarian director rarely seen in this country, composed one of the few films that could possibly deserve such a title. The film concerns a woman, her husband who is a political prisoner, and his mother who care for each other with gentle lies, stoic patience, and small touches. The film has just enough surrealism and flashbacks to push the limits of effectiveness without ever breaking them. The film successfully evokes the emotion without cheating it of its seriousness. In the lobby afterwards, someone said, "I wanted to cry, but I couldn't", in admiration.

Many people eagerly anticipated Orson Welles' rarely shown *Mr. Arkadin* on Saturday night. Well, the reason it's rarely shown is because its soundtrack is mostly incomprehensible, because Welles ran out of money when it came time to do the sound. The sound was so bad, I kept waiting for subtitles to appear to decipher the English.

Again the ten o'clock show provided compensation. Claude Chabrol's *Juste Avant La Nuite* was an update of *Crime and Punishment* to upper class France in the 70's. Chabrol pursues the persistence of conscience through silhouetted twilight settings and half-completed gestures with the control of a Hitchcock.

Sunday night featured a special program dedicated to Paul Robeson with an onstage performance by the Community College of Baltimore Gospel Choir and an introduction by film scholar Thomas Cripps. Robeson's film, *Emperor Jones*, at times seemed anachronistic with its

theatrically formal acting, but Robeson's energy dominated every scene he appeared in, making the whole screen shiver in his presence.

The second show Sunday night was "A Celebration of the Independent Film-maker", a screening of six shorts. I found it the best evening of shorts for the entire festival, much better than the Prize Winners which were shown the following Saturday. *Doubletalk* contrasted the thoughts of a teenage girl and her parents with their conversation when a boy picks her up at her house. It worked like a good *Mad magazine* strip.

*Wet Exit* by Lamar Sanders was a brilliant narrative about psychological warfare between a man, his brother, and his girl friend. Unlike many shorts, this film dispensed with cleverness and plunged straight into a gripping conflict that sustained itself with the power and style of early Cassavettes films. *Never Give Up* by Anne Hershey was a splendid documentary of Imogen Cunningham the photographer. The interviewer prompted Cunningham to say the most marvelous things about women, death, art, history, and life, all presented on film with the full force of her personality without any obstruction by the filmmaker. These two films, along with *Quasi at the Quackadero* shown earlier, struck me as the three best shorts of the festival though none of them won best of category or best of the festival.

*Quasi at the Quackadero* by Sally Cruikshank was about a family of duckbill, nasal voiced oddlings off to the Quackadero, a psychological amusement park. The endless stream of visual ideas worked into the cartoon's plot sustain a high interest beyond one's expectations for an animated film. By contrast, *Sample* the prize-winning animated film, was a fast montage of ingenious variations on underground cartoons that never cohered into anything

resembling a story or an idea.

Frank Mouris' *Screentest* deserved its best of the festival prize just for the stunning visual effects of his single frame portraits of nine men. But I was puzzled that *Guacamole* and *Happy Birthday I'm 40* won. *Guacamole* was a good, but hardly outstanding impressionistic film about Mexico. *Happy Birthday I'm 40* was a travesty — a self-indulgent, overly long poor excuse for a film full of obvious gimmickry, gratuitous surrealism, and sophomoric remarks on sexism and art.

On Friday, May 14, the first feature was Michel Drach's *Les Violons du Bal*, which was really two films: one set in World War II when Drach was about seven and his Jewish family were fleeing from the Nazis; the other set in the late sixties as Drach tries to make a film about his childhood experiences. The combination works quite well, capturing the many perspectives involved in recalling a childhood memory.

The second feature was Satyajit Ray's *Distant Thunder* about the "man-made famine" in India during World War II. With a restraint matched only by Ozu, Ray never hurries the film, giving it the same slow pace of a barefoot walk to the village. But midway in the film, the accumulation of details takes us without warning into intimate relationships with the characters. There are no decisive moments in the film, only the closeness of a shared bowl of rice.

Saturday night's feature was Godard's well-known *Pierrot Le Fou*. Even if it's not his best film, it's still full of the visual and philosophical jokes and non sequiturs. It delighted the film fanatics and irritated the viewers who had just come to see a movie.

On the Wednesday between the two weekends, a special party for festival workers was held. After an obligatory hour and a half of hobnobbing and drink-sipping, several shorts and a feature were shown. The feature, *Not On Your Life*, by Luis Berlanga (yes, there are Spanish filmmakers other than Luis Bunuel) was a working class comedy about an undertaker who marries the executioner's daughter and inherits his father-in-law's job. For some reason,

## **THE WINNERS**

The selection committees awarded 1st, 2nd, and 3rd in each category. Those films went to the judges for the awarding of prize money. However, each film screened at the Festival received an honorarium of \$1.00 a running minute.

## THE RESULTS:

## Documentary

*Cosas De Mi Vida* — Chick Strand  
*Ride the Wind* — Crystal Productions  
*Centers of Influence* — Ralph Arlyck

### Animation

*Screentest* — Frank Mouris  
*The Last Tree* — Bryant & Sobel  
*Sample* — David Lubell

### Experimental

*Guacamole* — Chick Strand  
*Happy Birthday I'm Forty* — Alida Walsh  
*City View in Old Kodachrome* — Warren Bass

Dance

*Conversations of a Woman Alone* — Anthony Jones  
*Yin Hsien* — Michael Whitney  
*Transcendance* — Phil Pura

## Narrative

*Convention* — Milena Jelinek  
*Wet Exit* — B. Lamar Sanders  
*Man Does Not Live by Bread Alone* — Tom Brozovich

The festival judges awarded \$500.00 each to:

### *Screentest by Frank Mouris*

### *Guacamole by Chick Strand*

*Happy Birthday I'm Forty* by Alida Walsh

Europeans manage to combine a person's work life and personal life into one web of a film plot that Americans have never matched. Carl Schultz's *The Death of Edgar Boyce* was the best of the shorts, one of the best of the entire two weeks. It was an experimental portrait of a modern Babbit that was unusual without ever becoming obscure.

On Sunday May 16, I realized I had seen eleven features (including *Bad News Bears* at the Westview) and thirty-two shorts in the previous eight days. I recuperated by spending the day slouched in the living room sofa, reading the *New York Times* and *Washington Post*, eating ice cream, watching the ball game on TV, and taking frequent naps.

# Judge's comments



## HAPPY BIRTHDAY I'M 40

"Wonderful imagery — a liberating experience for the audience and, I suspect, the filmmaker as well — good use of Catholic guilt — it's nice to be able to use it for *something* good — wish the star would make a narrative film also because I bet she'd be a good actress — liked all the people in the film — great screen presence — relied a little too heavily on old home movies."

## SCREEN TEST

The only completely entertaining film in the festival — an audience pleaser — incredible images — the stars of this film are the people cameras were made for — very humorous appropriate sound track — sets, costumes; all excellent — a little too similar in technique to the filmmakers last film. We need more films about glamour, like this one, and less of those dreary pretentious "personal statements".

## SCREEN TEST

Is there a gay aesthetic? So much vitality from surfaces. So inventive, so silly. "Is this sixties, or seventies?"

## GUACAMOLE

Arresting close-ups, affecting images. Extraordinary color. And, unlike your other entry, just the right length. Hope you'll consider other parts of the world as well. One of the few entries to present a real vision of life. Congratulations.

## HAPPY BIRTHDAY, I'M 40

Glad ice has finally melted and demons have been released, but too much of everything. Playful, ponderous, pretentious. Sense of formal elegance, mastery of technical effects, but self-exploration becomes self-indulgence. This, however, is a male response.

## SCREENTEST

*Screen Test* is a brilliant piece: it is outrageous, extremely outrageous, almost grotesque. The piece stands at the pinnacle of the New York "School" of Cinema in all its glory and its irrelevance. Brilliant? Yes, a brilliant waste of time and ultimately, an excursion into meaninglessness. Yet, it stands as the outstanding creation of the Baltimore Film Festival. Genius gone wild! A perfect mirror of Bicentennial America.

## GUACAMOLE

With *Cosas di Mi Vida* and *Guacamole*, Chick Strand has dominated the Baltimore Film Festival as its most important filmmaker. Her work is clear and purposeful in every way. I regret that there is still too much "message" in these productions; to the point of rendering *Cosas* "precious" and flawed. *Guacamole*, on the other hand, comes off quite well. A fine, fine production.

## HAPPY BIRTHDAY, I'M 40

It takes great courage to make a film as honest and as personal as *Happy Birthday, I'm 40*. Not just the rebellion of the human spirit is in question but the disappointments, the anxiety, the overly self-concern is everywhere evident as well. Ultimately, that spirit is nourished by the filmmaker's frank awareness of self and acceptance of her own humanity.

# **Screening and Judging BFF-76**

by Sarah Lord

After hours of prescreening, what struck one most about the films entered in this year's festival is their excellence, and what's more the overall excellence of the field from which they were chosen. The art of filmmaking has unquestionably become a vivid, provocative, risk-taking medium, when so many filmmakers dedicate themselves to technical versatility and original communication. These are exciting films you will see.

The films shown in the festival have run the gauntlet three times.

Each film was pre-screened for summary rejection or acceptance for the festival. If accepted, each film went on to one of five official category juries (documentary, experimental, narrative/dramatic, animation or dance) made up of filmmakers, teachers and students of film from virtually every film related institution in the city—filmmakers from TV stations, independent media artists, film and art teachers from Goucher, Hopkins CCB, Morgan, Towson, UMBC, Md. Institute, Antioch, The Pratt Library, members of the Film Coop and the New Baltimore Independent Film Museum, film critics and even dancers and poets.

Each category awarded first, second and third position, as well as honorable mentions. Only these films were then passed on to the panel of judges, selecting the Best of Festival Award and disposing of the \$1500 in prize money.

The members of the judging panel were:

Larry Angelo, WJZ-TV, Channel 13  
Anne Childress, film critic  
Barbara Fenhagen, Corporation for  
Public Broadcasting.

John Russel, Staff Advisor to the  
International Communications  
Media Staff, USIA.

John Waters, filmmaker

Gene S. Weiss, University of Maryland, Cinema Department

Stan Vanderbeek, filmmaker in -  
residence at UMBC.

### The following new

The following people won first, second and third place category judging: Harry Bailey, Lauren Birnbaum, Jeanette Braverman, Maurice Braverman, Ellen Carter, Helen Cyr, Acha Debela, Joan Erbe, Eric Feinblatt, Saul Goldberg, Cooper Graham, Nancy Guilfoy, William Horn, Joseph Humphreys, Lincoln Johnson, Harold Levin, James Lewis, Harriet Lyn, Phil Martin, Louise Matsinger-Vought, Mary Ann Mears, Alan Meyers, Max Oppenheimer, William Poulos, Jo Rowan, Jaromir Stephany, Allen Thomas, Mila Stephany, George Udel

The Baltimore Film Festival - 76 also extends its thanks to the many other people who also came to pre-screenings to help rate individual films.



*Photographs by —*

*June Chaplin & George Frazier*

A COMPLETE REPORT OF THE BALTIMORE FILM FESTIVAL 7

WILL BE IN THE FALL ISSUE OF "UP TO SPEED"

**Supported by:** The Maryland Arts Council, The Mayor's Advisory Committee on Art and Culture, The National Endowment for the Arts, The National Association of Theatre Owners of Maryland and The Sunpapers

## Reflections on friends of the dance and . . . "others"

by Robinne Comissiona

Would you marry a dancer?  
 Would you like your son to be a dancer?  
 Isn't it time that men were put on the road to "liberation"?  
 Not a prestigious profession?  
 Not enough money?  
 What will he do when he is over 40?  
 Diminution of masculinity?

If only part of these is true only YOU, dear reader, can change it.  
 Actually, these problems exist almost equally for women. Cynthia Gregory, one of the greatest American dancers, at 29, has announced her retirement. Rumor has it that she is unhappy about the undue attention given to the *emigres*; attention given ultimately at the expense of American dancers.

Who is to blame for a situation like this? You, me, all of us who encourage the media in their pursuit of novelty and sensation for its own sake. We follow with a kind of breathless excitement all the details of the private lives of certain prominent people and artists.

Not long ago an afternoon London newspaper reported that Baryshnikov was flirting with the idea of returning to Russia. The news proved to be false; but for a little while it was on everyone's lips. But do we really pay attention if Cynthia Gregory gets married, separated, loves cooking and gardening.

The time is over when exuberant admirers were drinking champagne from Elssler's shoes or eating a pair of Taglioni's ballet slippers. Also the time is passed since those days, when a female dancer received all kinds of expensive jewelry except . . . the wedding ring.

After its many years of "ups and downs", the American dance is probably now the richest and most varied in the world. In 1933 Sol Hurok lost more than \$100,000 in trying to build a dance audience in America, in 1950 he made more than 4 million dollars profit.

Still, although dance may not be the daily bread of every American but for some a stimulating vitamin and for many more an inescapable cocktail. People generally, American particularly and Baltimoreans specifically are afraid to allow their feelings to flow freely and thus deprive themselves of a rich emotional experience. It seems to them that to be on the "cool" side is more sophisticated. I recall a lovely lady who, after a performance, hesitated to express her own opinion until she had "read the reviews next day".

A few days ago the Baltimore Symphony gave a concert at Carnegie Hall. They received a tremendous ovation, possibly greater than any I have witnessed in their home town.

About dance critics? There are the enthusiastic ones, the devoted ones, the ones who try to be part of the artistic family. There are, unfortunately, others who know very little about dance and actually may hate it very much. There are some who want to show how much theory they know, and lack the artistic sensitivity so that they sound like a color-blind art critic. But we must be grateful to them for keeping us informed about what is going on in dance. As for having the same opinion, wasn't it Bernard Shaw who said: If two people agree, one person is too much.

Dance is a germinating process. From every established dance company tens and tens of satellites spread continually. From the Martha Graham Company, the Paul Taylor Company and the Merce Cunningham Company to mention the most established ones. From the Paul Taylor Company came the Twyla Tharp, the Elizabeth Keen and the Cliff Kenter Companies to mention only the most successful ones. You can't stop them with birth control pills or abortions. They all have the right to leave, dance, die and.... I believe in reincarnation.

It would be a gracious compliment to the art to see audiences increase at a proportional rate.

There are people who tend to encourage only the big and established companies. Do you always enjoy to go only to big parties? Isn't it interesting to meet new friends?

In this bicentennial year let us honor the past by supporting the present. If we do not what will we celebrate at the tricentennial?

Take off your mask of skepticism.

If you like it, sing it!

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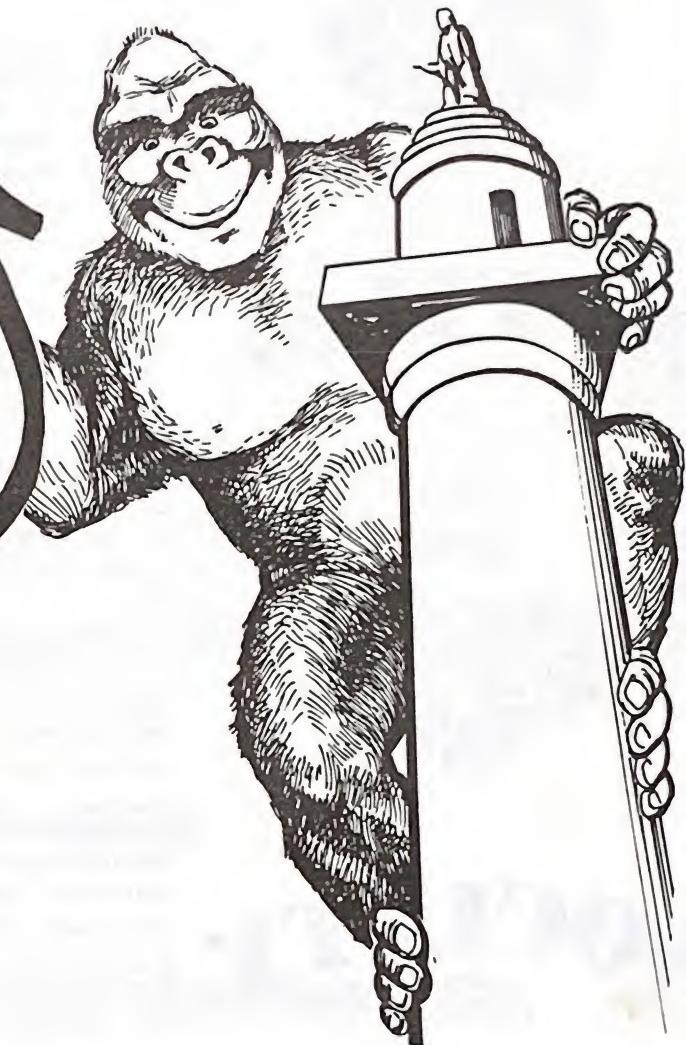
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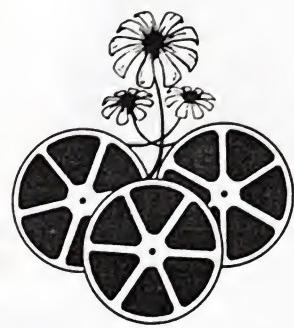
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# A FILM SOCIETY



The Baltimore Film Festival is organizing a film society. The group will focus on film viewing, not film making. It will not be limited to film viewing, however. It will be a "society" in the fundamental sense of that word, providing a social and shared intellectual experience for its members.

The films screened will be those of substantial merit not otherwise readily available in the Baltimore area; kinky, camp and nostalgia films, by and large will be excluded. The films shown will be selected through membership participation, and might include films such as Fellini's *I Vitelloni* Antonioni's *Il Grido* any of a number of Godard's films that never made it to Baltimore, Gance's *Napoleon* Bresson's or Dreyer's film on Joan of Arc (perhaps both), a selection of experimental films, Marker's *La Jetee* or *The Koumiko Mystery* and so on. Film programs — about eight to ten a year — will be enlivened with program notes, intermissions, discussions and refreshments. Non-film programs are expected to include lectures, seminars, panels, trips and parties for visitors from the world of film outside Baltimore.

Membership will be open, but society programs will be limited to members only. There will be no separate admission charge for film programs; membership dues will cover the cost of all film programs and most other expenses.

Sound interesting? If you want to be included, clip the coupon and send it to us. And let us have your ideas, about programming and organization. Tell us who your interested friends are, too. We'll put you on the mailing list.

To: The Baltimore Film Festival, Inc.  
Post Office Box 7186  
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*Please send me more information about the film society.*

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## LAB TALK

by Pete Garey

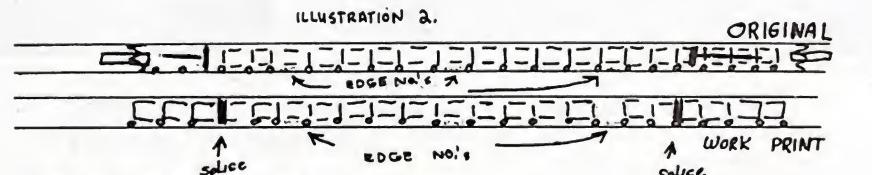
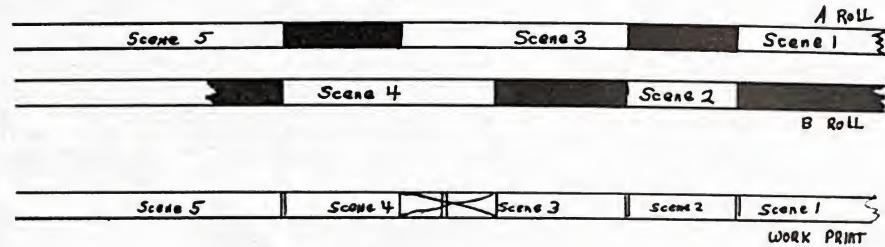
As I said in the last issue of *UP TO SPEED*, we would now look at the advantages of A&B roll cutting. Basically there are two: one is invisible splices, the other is the ability to have lap dissolves printed in. To better understand this, look at the illustration below. As you can see, the scenes are alternated from A roll to B roll with black leader substituting for the missing scenes in each roll. A RULE! never scrape the black leader when splicing. The part that is scraped is the part that is overlapped in the splice. If you don't scrape the black, then the overlap must go into the black. By having this overlap in black it is hidden and cannot print through in the final print, thus an invisible splice as the scenes change. Without a splice line showing, the print will appear much cleaner and smoother.

The splices between scenes 1, 2 & 3 are all straight cuts, however, scenes 3 and 4 are overlapped so that a dissolve can be printed. Again this is only possible when A&B cutting, and not be done on the work print; however, marks were put on

the work print so the editor would know to add frames to the end of scenes 3 and the beginning of scene 4. To be able to add these frames they must exist on the original. Remember this when you cut your work print; if you use all the frames in a scene from start to finish you will not have the needed extras for a dissolve. When ever possible cut both the front and end of scenes when trimming them to final length in the work print. When cutting the original, the scenes should first be marked to the exact length of the corresponding scenes on the work print. This is done by placing the work print and the original in a synchronizer, lined up by the edge numbers, mark the head cut, wind down to the end of the scene and

mark the tail cut. (see illustration 2) The cut marks are opposite to the actual splice on the work print when the scenes are straight cuts. When setting up for a dissolve the cut marks are not opposite the splice, instead they are opposite the mark indicating a dissolve on the work print. The length of the dissolve must be one that the lab is capable of printing. Check your lab first, but most will run the following fade or dissolve lengths, in frames 16, 24, 32, 48, 64 and 96. Other factors must be considered concerning the placement of dissolves. This is most important so that the dissolves you want can be printed. I will discuss these limitations in detail in the next issue of *UP TO SPEED*.

ILLUSTRATION 1.



However, we know that under certain conditions, people can have the *same* illusion, for example, the group of travelers in the desert, all of whom saw the oasis. Isn't it possible to have intersubjective dreams, public dreams, dreams whose contents we might help each other remember? In a world where some of our serious literature tells us that we are condemned to isolation, and, moreover, that there is no reason or cause for this condemnation, shared dreams might be welcomed as a way to present ourselves to each other.

It seems that public dreams are not some mad scientist's fantasy, for they may well be part of at least one current filmmaker's actual program. Within a dome, comfortably prostrate, an audience will be exposed to eight hour films (an appropriate time for a dream-maker). During those hours, presumably alternating between sleep and waking (and the line between these states might well become fudged), visual patterns will flicker around one.

However things get into our dreams (Freud tells a complicated and fascinating story), might it be possible in such an environment for people to experience dreams similar enough for us to call them public?

Public illusions didn't enable the travellers in the desert to drink the water which they all saw. If public dreams were possible, they would not provide a way out of the human condition. They would be a way, however, of giving a filmmaker (even the best-intentioned one) enormous power over us. We are already being shaped (or missshaped) by the media during our waking hours. If Freud is right, they already have a hand in our private dreams since the content of our dreams are affected by our waking states. If, when we sleep, we allowed filmmakers to actively dream-make for us, we would surely be a step closer to becoming, as many feel they have already become, not doers of things, but things which are done to. Being done to, while asleep, is an especially powerful way of being done to.

## To Sleep; Perchance to Dream

by Annette Barnes

I was amused that a day dream was overheard in Bunuel's *The Milky Way*. Overpopulation has left few spaces private, but the dream space is surely secure. Although Kafka's burrow creature did warn about the insecurity of any security, my dream is inviolably private; you can neither look in on it, overhear it, nor join me in remembering its contents.

## Comments on Dance and Film

The film scholar whose roots are not in film may consider cinedance a small subdivision within the larger realm of film. The dancer studying film may take the reverse and pre-emptory view, contending that dance encompasses all film, with the exceptions forming a lesser category of non-dance film.

Even when the subject is not formal dance, the film's maker acts as artist and choreographer. Considerations of time, space, form, and expressive gesture are primary as much in film as in other dance forms. The aesthetic ordering of motion is the discipline common to all.

When a film acts as a story, document or teaching device, function sometimes overrides these formal considerations, but the film is diminished by their neglect. Regardless of function, the most enduring films have been infused with the kinesthetic sense of dance. When the function of a film is simply to explore and express that sensibility, it may be considered dance in its purest sense.

Dance was the first moving picture. Film is the child of dance. In return, it offers dance an opportunity to go beyond previous limitations. The human body is no longer its single tool. Motion, wherever it is found, in nature, in objects, in the camera, and in cinematic technology, is added to the repertoire. Film offers dance new motion and new ways to order it. Each enhances the other.

Christie Allan Piper  
April 21, 1976

1977

# Baltimore Film Festival

## Bound For A 'New Direction'

THE NEWS AMERICAN Sunday, January 23, 1977 5H

By CORINNE F. HAMMETT  
Movie Editor

The Baltimore Film Festival, which has had several "new directions" in its brief history, is bound again, on another road — this time, without the founder, Harvey Alexander, at the helm.

According to the newly appointed executive director of the festival, William Poulos, an independent filmmaker, "Alexander agreed that he would prefer not to be involved as a director, but to be involved instead, as a founder. The job of director requires an enormous amount of time, adds Poulos, "and it's possible that Alexander just didn't want to be that involved." Alexander, who often carried the festival almost by the sheer force of his own exuberance, was not available for

comment. In fact, the brief release sent out by the Baltimore Film Forum Inc., sponsors of the festival, made no reference to Alexander except that he was stepping down.

Last year's festival, which marked a move back into the city, to the 5 West Theater, and devoted most of the attention to feature films by well established foreign and American directors, movies that would not be found in the local, commercial houses, was quite successful. The independent films, the smaller featurettes, by unknown filmmakers, were shown after the main features and on two special evenings. Prior to this the emphasis had been on these smaller, independent films.

Poulos, a former Media Director at Antioch College in Baltimore, and currently an instructor at Towson State

### The Screen

College, in films, says the festival "will be expanding its horizons. Last year I served as one of the category judges (of the independent films) and became quite concerned about the cultural life of the city. I would like this festival to become as much a part of the culture of the area as the Baltimore Ballet or the opera."

He reveals that the festival film will be shown this year at the Tower Theater, Two Charles Center. The theater, which opened several years ago as a first-run commercial house, but then quickly switched to second and third runs, has the advantage of a

central location, and of an underground parking complex. The cars of festival goers will be parked "free of charge," says Poulos, although he isn't precisely sure how this will be accomplished, whether by having theater tickets stamped, or by some other means.

He comments that a central location appeals to the city, which allocates some funds to support the festival, and that the film forum "had some problems with other theater owners, and we were able to make a better deal for this theater."

The festival, set for May 13 to 21, will "move in the direction of a regular festival, we'll be showing films almost continuously. We want to have audience films, by respected filmmakers, such as Fassbinder (a German

director whose films are much favored by the New York Film Festival). On Saturday afternoon we expect to have a children's film program."

Some independent films will also be shown and the festival is presently seeking films for the various categories. The entry fee is \$5 and the deadline is Feb. 28. A new category this year is "Films For, About and By Children," and the other categories are; "Experimental," "Documentary," "Dramatic" and "Animation." A number of prizes will be awarded totalling over \$1,500.

For information on submitting films contact Poulos at the Baltimore International Film Festival, P.O. Box 903, Baltimore.

The second annual Washington Film Festival will be held Jan. 29 and

30 in the American Film Institute Theater, Kennedy Center, Washington. Films produced by Washington, Maryland and Virginia filmmakers will be featured and on Jan. 30 an awards ceremony is set for 7 p.m. The prize winning films will be given an encore performance beginning at 10 p.m.

The festival begins at 4 p.m., Jan. 29 with films in the abstract, animation and theatrical categories. Then, at 6:30 p.m., independent documentaries will be shown. At 9 p.m. sponsored films, full length and shorts, will be shown. At midnight will be "Teenage Graffiti," feature length and theatrical films.

Passes for the entire festival can be purchased, as well as individual tickets. The festival is sponsored by the Washington Area filmmakers League and the American Film Institute.

1977

# THE SUN

Monday, March 7, 1977

## Film festival: night of the long knife?

By SANDY BANISKY

The recorded voice on the telephone answering machine says, "This is Harvey Alexander of the Baltimore Film Festival."

That statement is at the center of a battle and a countersuit between Mr. Alexander, who likes to call himself "the father" of the Baltimore Film Festival, and the Baltimore Film Forum, Inc., the organization that grew out of the festivals.

Both sides agree on one much.

Mr. Alexander, a teacher of film and writing, began the festivals in 1970 nearly singlehandedly. He incorporated it in 1973 and in October, the group that he helped organize suggested he give up the administration of the festival but stay on as a creative adviser. As the group requested, he resigned his post as executive editor.

They agree on those facts. Their interpretations of course, differ.

Mr. Alexander says he was ousted from his job as executive director of the Film Forum in a "bloodless revolt. It got ugly."

Stuart H. Rome, the forum's president, says no one ousted Mr. Alexander. Instead, he says, the group "suggested" Mr. Alex-

ander give up the nuts-and-bolts operation of the festival but remain as a creative adviser with the title of "founder."

Mr. Alexander believed he has been wronged and is suing the Film Forum for \$5,000, which he says is salary owed him. The forum is countersuing for five counts, for more than \$9,700 in punitive and compensatory damages.

Meanwhile, the film festival (or festivals) will go on.

May 13 through 21, the Baltimore International Film Festival 8, sponsored by the Film Forum, will be held at the Tower Theater.

Mr. Alexander will not take part. Instead, he will be at the University of Baltimore May 13, 14, 19 and 21 holding what he is calling Harvey Alexander's Baltimore Film Festival 8.

"It's my film festival," he said. "It's always been and it still is."

Mr. Rome said the Film Forum was created by the suit, which was filed in January in District Court. It since has been moved to Superior Court for a jury trial at a date yet to be decided.

Mr. Rome, a lawyer, became involved in the festival in 1975, when Mr. Alexander needed legal help in incorporating his

film group. Mr. Rome said he has helped other Baltimore cultural groups and had discussed with Mr. Alexander the impact that incorporation might have.

He warned Mr. Alexander, he said, that the legal step would mean more people would become involved with the festival and that the event probably would grow beyond a size that Mr. Alexander could manage.

The group's name has since been changed from the Baltimore Film Festival, Inc., to the Baltimore Film Forum, Inc.

Mr. Alexander said that Mr. Rome didn't warn him about the possible consequences. But he was still shocked, he said, when he heard the "suggestion" to give up his executive post.

Mr. Rome said he sees no basis for that claim. He said that the night before the meeting in question, he explained to Mr. Alexander exactly what would happen the next day. And at the meeting, Mr. Alexander "agreed, and with a distinct sense of relief," to let someone else handle the management of the festival, Mr. Rome said.

Mr. Rome said he thought it was a good idea to give up his administrator's job. Mr. Rome said: "He expressed on that oc-

## Entertainment • Trends • Comics ...B1



Harvey Alexander with a projector

house on St. Martins road and write up your nice little agenda." Mr. Alexander said, "but that's not getting the work done. Most of the work was done here," he said, referring to his nearby home.

Stuart Rome lives on St. Martins road.

Mr. Rome said the Film Forum members aren't sure why Mr. Alexander is suing.

"What bothered us most," he said, "is that there's absolutely no basis for it and he is jeopardizing something that was his own creation and in which he should take pride. He's cutting himself off from his friends."

Mr. Alexander said he has always worked hard for the festival, though he admits his record-keeping and organization may not be to the liking of the Film Forum members.

"It's really lovely to sit in a lovely

this is it. Maybe I've made it into something it's not. It's my child. It's my ego. It's something I'm possessive. Maybe I need to be pre-choanalysed."

Filmmakers who have contributed to earlier film festivals are being contacted personally by Mr. Alexander, who is asking for entries to his event. He does not say how many he needs.

"I'm starting the same way I started eight years ago," he said. "I'm starting with the same amount of money I had eight years ago: zero. I'm back on the street again."

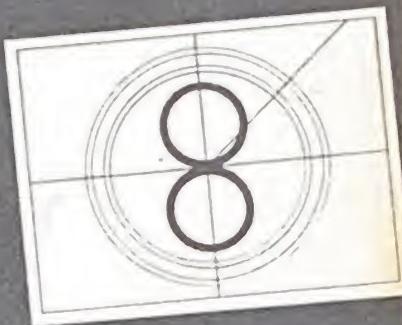
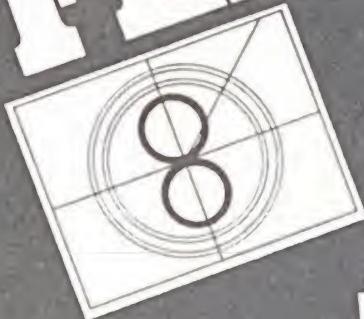
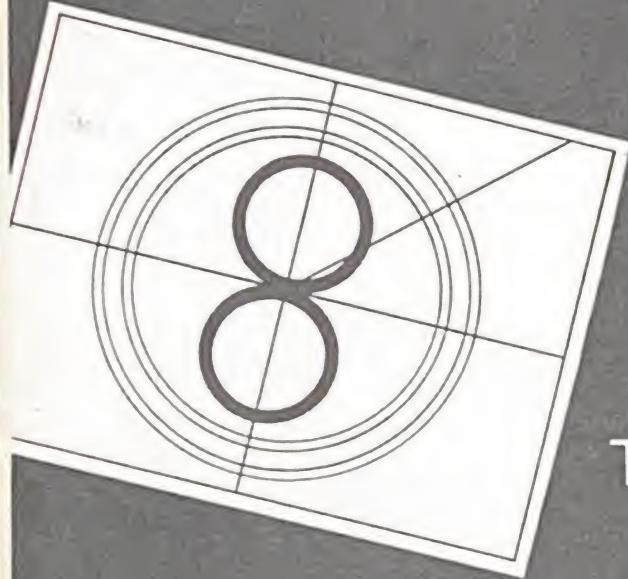
He said he has some volunteer help.

And if no one shows up for his festival? "If I lose, I'm going to lose big."



The  
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Inc. presents

# BALTIMORE INTERNATIONAL FILM FESTIVAL



TOWER THEATRE  
May 13-21, 1977

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# WELCOME!

From William G. Poulos, Executive Director, Baltimore International Film Festival 8



**A**s the houselights dim and the screen once again exercises its mysterious, irresistible power, you will experience and, we hope, enjoy what we earnestly believe is by far the best Baltimore International Film Festival in our eight-year history.

This year's festival will screen fifteen major international features and more than forty shorts in twenty-nine programs over nine consecutive days. Included in this schedule are three representatives of the current German New Wave; a special tribute to Baltimore filmmaker John Waters; the American premiere of a superb British film for children; four features and six shorts for and about children; a rediscovered science fiction classic; two brilliant new films from Spain; a special daytime program for high school students; a special senior citizens' program; and the best of the independently produced films submitted for competition from across North America, Europe and Australia.

The festival's feature films were chosen from more than a hundred nominations, in a six-month process, by a thirteen person steering committee. The crucial choices were the nine international features to be screened in the evening programs. The motion pictures

chosen are recent, critically acclaimed films of exceptional quality that have never played theatrically in Baltimore.

Prize winners of the independent film competition are programmed along with these feature presentations. One hundred-fifteen films from around the world were entered in this year's judging. The competition solicited entries in six categories: *Animation*, *Experimental*, *Narrative/Dramatic*, *Arts Documentary*, *General Documentary* and, special this year, *Films For, About and By Children*. Six panels of judges—filmmakers, critics, teachers and students of film, writers and artists—awarded first, second and third prizes in category, as well as honorable mention. Our Baltimore festival has the distinction of having awarded a first place in Animation to Australian-made *Leisure* before it received an Academy Award. Half the panelists for the Children's films film-judging were-of course-children.

A distinguished panel of final judges selected the Best of Festival and awarded prize monies to the filmmakers. The cash prizes, as in past years, are being contributed by The National Association of Theatre Owners of Maryland.

The festival is sponsored by The Baltimore Film Forum, Inc., and is supported by the Office of the Mayor, the Maryland Arts Council, the National Endowment for the Arts, The Sunpapers and private donations.

Thank you for your support. And enjoy the films! ■

# Baltimore International Film Festival

## Program One: Friday, May 13, 7:30 p.m.

**Ends Tuesday (U.S.A. 12 1/2 minutes)**

Filmmaker: Paul Lawrence.

A comedy about the manager of a movie theatre in San Francisco.

**A Director Talks About His Film (U.S.A. 5 1/2 minutes)**

Filmmaker: David Grotenstein.

Three months after his successful debut in the Virgin Islands, filmmaker Aldo Altonandino makes his first successful public appearance on the U.S. mainland. Aided by interpreter M. Shirley, he reaffirms his "belief in the Pirandellian school and proving that actors speak louder than words."

**The Spirit of the Beehive (Spain, 1974, 95 minutes)**

Writer and director: Victor Erice. Cinematographer: Luis Cuadrado. Editor: Pablo G. delAmo. Music: Luis de Pablo. With Teresa Gimpera, Ana Torrent, Fernando Fernan Gomex, Isabel Telieria, Laly, Soldevilla.

Set in a remote Castilian village in 1940, just after the Spanish Civil War, the film focuses on Ana and Isabel, eight and ten year-old sisters. While the adults around them worry about the aftermath of the fighting and their love affairs, the two sisters create their own world.

## Program Two: Friday, May 13, 10:00 p.m.

**Viewmaster (U.S.A. 3 minutes)**

Filmmaker: George Griffin.

A tribute to pioneer photographer of motion, Eadweard Muybridge.

**Guernica (Spain, 1976, 105 minutes)**

Writer and Director: Fernando Arrabal. With Mariagela Melato.

Set in the thick of the fighting between the Spanish Republicans and the Falangists during the Civil War, this film is a series of poetic images about repression and resistance. Melato, the star of *Swept Away*, plays a peasant woman of incredible courage. She meets her lover, the radical son of an aristocrat in the midst of the destruction of Guernica, a battle made famous by Picasso's painting.

## Program Three: Friday, May 13, Midnight

**Tubesteak City (U.S.A. 18 minutes)**

Filmmaker: Stuart Roe.

This documentary traces the planning, construction, and subsequent controversy around a giant, kinetic sculpture of a hot dog on a college campus.

**Pink Flamingos (U.S.A. 1973, 95 minutes)**

Writer and Director: John Waters. With Divine, Edith Massey, David Lochary, and Mink Stole.

Divine, a 300-pound superstar of blurred gender, is challenged by Connie and Raymond Marbles for the title of "Filthiest Person Alive."

## Program Four: Saturday, May 14, 2:00 p.m.

**Sculpture (Great Britain, 2 minutes)**

Filmmaker: Derek Phillips

This cartoon is about the nature of art criticism.

**Strange Bird (Yugoslavia, 10 minutes)**

Filmmaker: Borivoj Dovnikovic.

This cartoon from the Zagreb animation studios tells the story of a bird who tries to hatch an alarm clock.

**Mable and the Frog (U.S.A., 2 minutes)**

Filmmaker: Jeannie Youngson

This cartoon reverses the usual story of the princess kissing the frog.

**A Windy Day (U.S.A. 3 minutes)**

Filmmaker: Steven Solomon

A simple wavy line animation about a friendly bear, a kite, and a bird on a hillside in a strong wind.

**Believe It or Not (U.S.A. 10 minutes)**

Filmmakers: Betty Wilkins' Fifth Grade Class

This story about the involved excuses given by a class of fifth-graders for not having their homework was written, shot, narrated, edited, and performed by the class members themselves.

**Swallows and Amazons (Great Britain, 1976, 90 minutes)**

Director: Claude Watham. Screen Writer: David Wood. From the original novel by Arthur Ransome. Cinematography: Dennis Lewiston. Music: Wilfred Josephs. With Virginia McKenna, Ronald Frazer, Simon West, Zamma Hamilton, Sophie Nevill, and Steven Grendon.

Set in the British lake country in the late twenties, this film is based on the children's book by Arthur Ransome. Four children, two boys and two girls, convince their parents to sail to an island in the middle of the lake and to camp there for a week. They meet two other girls on the island who challenge them to a ship-stealing contest and a pirate raid on their uncle's boat. The film is beautifully shot on location.

### **Program Five: Saturday, May 14, 7:30 p.m.**

**Faces** (Canada, 5 minutes)

Filmmaker: Lois Siegel

This experimental film is composed of tinted, still photographs.

**How About Birds** (U.S.A. 8 minutes)

Filmmaker: Bill Hornsby

An experimental film that juxtaposes a young man playing softball with a mouth reading the transcript of a three-year-old's attack on logic.

**Town of Motels** (U.S.A. 2 1/2 minutes)

Filmmakers: Vern Oakley

A montage of the neon-lit highways of Breezewood, Pennsylvania.

**Alice in the Cities** (West Germany, 1974, 110 minutes)

Director: Wim Wenders. Writers: Wim Wenders and Veith von Furstenberg. Cinematography: Robbie Muller and Martin Schafer. Editors: Peter Przygoda and Barbara von Weitershausen. With Yella Rottlander, Rudiger Vogeler, Lisa Kreuzer.

Philip Winter is a German photojournalist on assignment in America. At the airport in New York, he meets an attractive German woman and agrees to chaperone Alice, her nine year-old daughter, across the Atlantic while she straightens out personal details in New York. Alice's mother fails to show up in Europe as arranged, and Philip and Alice fall into a relationship of forced companionship on the road that gradually turns into a tentative bond. Grainy black-and-white footage of the disposable, man-made culture in Germany and America surrounds the fragile but warm relationship between the lost Alice and the disconnected Philip.

### **Program Six: Saturday, 14, 10:00 p.m.**

**Viewmaster** (U.S.A. 3 minutes) See Program Two.

**The Bitter Tears of Petra Von Kant.** (West Germany, 1972, 124 minutes)

Writer and Director: Rainer Werner Fassbinder. Cinematography: Michael Ballhaus. Editor: Thea Eymes. Music: Giuseppe Verdi, the Platters, and the Walker Brothers. With Margit Carstensen, Irm Hermann, Hanna Schygulla, and Eva Mattes.

This darkly lighted, stylistically blocked film takes place entirely within the apartment of Petra von Kant, a successful dress designer who has a passionate affair with one of her female models. Petra's mother, sister and daughter all visit to witness Petra's agony over the deteriorating relationship, but the real barometer of the story is Petra's assistant, Marlene, who never speaks in the film, but reacts to everything. Fassbinder calls this an autobiographical film and uses actresses from his Bergman-like repertory company for the six roles.

### **Program Seven: Saturday, May 14, Midnight**

**The Water That Is Passed** (U.S.A., 25 minutes)

Filmmakers: Scott Guthrie and John Huckert.

An old alcoholic who stumbles around a river bank is picked up by the police and taken to a Marvel Comics/William Burroughs-type institution for a mind transfer experiment.

**Invaders From Mars** (U.S.A., 1953, 81 minutes)

Director: William Cameron Menzies. Cinematographer: John Seitz. Set Designer: Boris Leven.

This classic science fiction film has been out of commercial distribution for over twenty years. The last feature by William Cameron Menzies (*Things to Come, Gone With the Wind*), Photon Magazine's noted film historian has declared that *Invaders From Mars* stands as "one of the most brilliantly conceived fantasy films of the 1950s." Its extraterrestrial effect was enhanced by set designer Boris Leven (*The Andromeda Strain*), who used stark outdoor settings, dead branches, bubbles of the Martian underground tunnels and the simple look of the flying saucer to create an air of unreality.

### **Program Eight: Sunday, May 15, 2:00 PM**

**The Magic World of Whisselphasoosn** (U.S.A., 12 1/2 minutes).

Filmmakers: Lillian and J. P. Somersaulter.

The pixillated animation in this film tells the fable of a young boy in a mythical kingdom who discovers the origin of imagination.

**The Flashettes** (U.S.A., 20 minutes)

Filmmaker: Bonnie Friedman.

A documentary about the founding and eventual success of an all-girls track team in Brooklyn's Bedford-Stuyvesant district.

**From the Mixed-Up Files of Mrs. Basil E. Frankweiler** (U.S.A., 1973, 105 minutes).

Director: Reilder Cook. Screenwriter: Blanche Hanalis. From the novel by E. L. Konigsburg. With Ingrid Bergman, Sally Prager, Johnny Doran and Madeline Kahn.

13 year-old Claudia and her 10 year-old brother Jamie run away from home in search of adventure. They hide out in New York's Metropolitan Museum of Art and live there for a couple of weeks, living off their savings and the coins in the lobby pool. Claudia becomes obsessed with a marble statue in the museum, and leaves to find its eccentric 70-year-old donor (played by Ingrid Bergman). The photography in the film is a tribute to the venerable museum's treasures.

### **Program Nine: Sunday, May 15, 7:30 PM**

#### **Film For My Son (U.S.A., 28 minutes)**

Filmmaker: Nadja Tesich-Savage.

A mother films a documentary about her four year old son's life in the city. She captures his peculiar sense of the world and begins to get a hold on her own wartime childhood in Eastern Europe.

#### **French Provincial (France, 1975, 95 minutes)**

Director: Andre Techine. Writers: Andre Techine and Marilyn Goldin. Cinematography: Bruno Muytzen. Editor: Anne-Marie Deshayes. Music: Philippe Sardé. With Jeanne Moreau, Michael Au-

clair, Marie-France Pisier, Orane Demazis and Aram Stéphane.

This film traces the slow, complicated dissolution of an influential upper-class family in southwestern France from the mid-thirties to the early seventies. Director Techine, in his first feature, uses an elliptical narrative style and a scrambled chronology to achieve the refracted image of the modern European novelists. The film abounds with cinematic references.

### **Program Ten: Sunday, May 15, 10:00 PM**

#### **Roll 'Em Lola (U.S.A., 4 1/2 minutes)**

Filmmaker: Fred Burns.

An animated car chase over a soft landscape.

#### **La Rupture (France, 1970, 125 minutes)**

Writer and Director: Claude Chabrol. From a novel by Charlotte Armstrong. Cinematographer: Jean Rabier. Editor: Jacques Gaillard. Music: Pierre Jansen. With Stephane Audran, Jean-Pierre Cassel, Michel Bouquet and Jean-Claude Drouot.

When Charles Regnier goes berserk on drugs, his wife, Helene, grabs their injured son and flees. Charles' reactionary father wants custody of his grandson, and hires a down-and-outter to find (or else create) some evidence that will cost Helene custody. The ensuing struggle between the frightened Helene and her powerful father-in-law builds surely to a shocking climax. Chabrol calls this film his tribute to Fritz Lang, and it contains some of the most bizarre touches in any of his films.

### **Program Eleven: Monday, May 16, 10:00 AM**

#### **From the Mixed-Up Files of Mrs. Basil E. Frankweiler (U.S.A., 1973, 103 minutes). See Program Eight.**

### **Program Twelve: Monday, May 16, 12:30 PM**

#### **From These Roots (U.S.A., 29 minutes)**

Filmmaker: William Greaves.

This documentary uses original still photographs to trace the political and cultural history of the Harlem Renaissance during the 1920's.

#### **Lord of the Flies (Great Britain, 1962, 91 minutes).**

Writer and Director: Peter Brook. From the novel by William Golding.

This classic fable about a group of British schoolboys abandoned by plane crash on a deserted island has been transposed faithfully to the screen by the Royal Shakespeare Company director, Peter Brook.

### **Program Thirteen: Monday, May 16, 7:30 PM**

#### **Incident (U.S.A., 8 minutes)**

Filmmakers: Wally Coberg and Rick Puller.

Filmed by Baltimore filmmakers in a Mt. Washington tavern, this film objectively records a 1930's saloon shoot-out as a purely visual event.

The Spirit of the Beehive (Spain, 1974, 95 minutes). See Program One.

### **Program Fourteen: Monday, May 16, 9:30 PM**

#### **The First Edition (U.S.A., 26 minutes)**

Filmmaker: Dewitt Sage.

When The Sunpapers decided it wanted a film made about itself it looked to Maryland-born, Academy Award winner Dewitt Sage. Shot over several months, this film represents one day in the life of a national newspaper.

The Goalie's Anxiety at the Penalty Kick (West Germany, 1971, 101 minutes). See Program Twenty-Four.

### **Program Fifteen, Tuesday, May 17, 12:30 PM**

From These Roots (U.S.A., 29 minutes). See Program Twelve.

Lord of the Flies (Great Britain, 1962, 91 minutes). See Program Twelve.

### **Program Sixteen, Tuesday, May 17, 7:30 PM**

Sculpture (Great Britain, 2 minutes). See Program Four.

The Adversary (India, 1971, 110 minutes). See Program Twenty-eight.

### **Program Seventeen: Wednesday, May 18, 12:30 PM**

From These Roots (U.S.A., 29 minutes). See Program Twelve.

Lord of the Flies (Great Britain, 1962, 91 minutes). See Program Twelve.



all photos by  
Sarah Fenno Lord



# BALTIMORE INTERNATIONAL FILM FESTIVAL

## Sneak Preview

**Desperate Living** is coming. Editor Charles Roggero is putting the final touches on John Waters' latest feature film. Local fans will get to see it at U. of B.'s Langsdale Auditorium, Memorial Day weekend. Then, it's off to Greenwich Village for the world premiere.

## Extras

Have you seen Pete Garey's classy movie camera paperweights? Cast in pewter on a marble base, each retails for \$19.95. Local folks get a two dollar discount (Quality Film Lab).

Rave reviews are greeting **Slow Fade to Black** (\$19.95, Oxford Press, 447 pages) by Tom Cripps, who also wrote the script for the Post/Newsweek TV documentary **Black Shadows on the Silver Screen**.

Filmmaker/engineer Carl Schultz's newly completed *Cinematics* editing table is enjoying an excellent reception. After demonstrating it last fall at the Society Motion Picture and Television Engineers conference in New York, Schultz was flooded with inquiries. Colleges and independent filmmakers take note: 16mm & Super-8 editing for only \$3200—and the mechanics are outstanding.

## Steam Screen



Experimental image artist Stan VanDerBeek's *Steam Screen: A Cinematic Mirage* will be an on-going attraction in the Charles Plaza during the festival. Inside that 25-foot geodesic dome are filmed computer-generated images, projected on vapor. VanDerBeek calls it "a 3-D, participatory, halucinocelluloid event."



## JUDGES FINAL!

### Best of Fest

The final judges were as follows: Larry Angelo, host of his own talk show on WJZ-TV; Tom Cripps, Professor of History, Morgan State University, and author of *Slow Fade to Black*; Pat Dowell, film critic for *Sibyl Child* and administrator for the Circle Theatres in Washington; Dennis Bohnenkamp, Senior Research Associate for the American Film Institute; Stuart Hudgins, Coordinator of *The Black Musical Film Festival* in Baltimore; Stan Vanderbeek, Professor of Art, UMBC, filmmaker, and Director of the Regional Media Center; John Waters, filmmaker; Garry Wills, Adjunct Professor of Humanities, Johns Hopkins University, and author of *Nixon Agonistes* and *Bare Ruined Choirs*.

### Merit Awards

- First: *Let the Spirit Move*
- Second: *The River*
- Third: *Fantasy*
- Fourth: *Home Movie*
- Fifth: *Believe It or Not Guale*
- Pysanka: The Ukrainian Easter Egg**

### Cash Awards

- Let the Spirit Move** - \$675
- Fantasy** - \$175
- Home Movie** - \$150
- The River** - \$150
- A Prepared Text** - \$75
- Self-Portrait** - \$75
- Flashettes** - \$50
- Viewmaster** - \$35
- Guale** - \$25
- Leisure** - \$25
- Pysanka: The Ukrainian Easter Egg** - \$25
- Windy Day** - \$25
- Datum** - \$15

## BIFF Boffo TV

Bill Poulos, newly elected executive director of the Film Festival, went to Deb an idea! Why not showcase independent film art, as represented by outstanding entries in the Baltimore International Film Festival? The result was a six-part late night TV series on channel 13, hosted by Larry Angelo. The shows aired Saturday mornings at 12:45 a.m. from April 14 through May 6th and, by all accounts, were a great success. In addition to giving needed recognition to the work of independent film artists, the series proved informative to some local filmmakers who, somehow, had not known of the Festival's existence! Many phone lines, night-owls wanted more information. WJZ was delighted with the high quality of the shows.

The Baltimore International Film Festival Specials were co-produced by Harriet Mor ganstein of Channel 13 and Bill Poulos. Also assisting in the production were Sarah Lord and Helen Cyr of the Festival. (Helen Cyr is head of the Audio/Visual department of the Enoch Pratt Free Library, where the library's resources were essential to the series—Mrs. Cyr has purchased many past festival winners for the Pratt's film collection.)

Larry Angelo's guests on the shows were video-artist Stan Vanderbeek (*Experimental and Animation*), local filmmakers, Wally Cobberg and Rick Puller (*Narrative and Children's*), filmmaker John Waters and his editor, Charles Roggero (*Maryland Filmmakers*), Academy Award winner De witt Sage (*Arts and Non-Arts Documentaries*), video-maker Sarah Lord (*Past Festival Winners*), and William Poulos (*Features and Independent Winners of BIFF*).





**Program Eighteen: Wednesday, May 18, 7:30 PM**

*A Windy Day* (U.S.A., 3 minutes). See Program Four.  
*Sculpture* (Great Britain, 2 minutes). See Program Four.  
*Roll 'Em Lola* (U.S.A., 4 1/2 minutes). See Program Ten.  
*Grey Gardens* (U.S.A., 1975, 94 minutes). See Program Twenty-five.

**Program Nineteen: Wednesday, May 18, 9:30 PM**

*The Flower of the Tales* (Belgium, 18 minutes).

Filmmaker: F. Geilfus.

This documentary weaves the miniature illuminated paintings of 15th century books from the Belgium Royal Library into a story about life in the Middle Ages.  
*French Provincial* (France, 1975, 95 minutes). See Program Nine.

**Program Twenty: Thursday, May 19, 12:30 PM**

*From These Roots* (U.S.A., 29 minutes). See Program Twelve.

*Lord of the Flies* (Great Britain, 1962, 91 minutes). See Program Twelve.

**Program Twenty-One: Thursday, May 19, 7:30 PM**

*Viewmaster* (U.S.A., 3 minutes). See Program Two.

*Guernica* (Spain, 1976, 105 minutes). See Program Two.

**Program Twenty-Two: Thursday, May 19, 9:30 PM**

*Roll 'Em Lola* (U.S.A., 4 1/2 minutes). See Program Ten.

*La Rupture* (France, 1970, 125 minutes). See Program Ten.

**Program Twenty-Three: Friday, May 20, 12:30 PM**

*From These Roots* (U.S.A., 29 minutes). See Program Twelve.

*Lord of the Flies* (Great Britain, 1962, 91 minutes). See Program Twelve.

**Program Twenty-Four: Friday, May 20, 7:30 PM**

*Datum* (U.S.A., 8 minutes).

Filmmakers: Neal Sacharow and Stan Selis.

This experimental film is a montage of visual and aural images from computers, television and other communications hardware; the subject is information, language and linguistics.  
*NYC* (U.S.A., 3 minutes).

Filmmaker: J. Noyes Scher.

This experimental film is a montage of speeded-up footage of architecture and transportation in, over, through and under New York City.

*Karl Shapiro's America* (U.S.A., 13 minutes).

Filmmaker: Arthur Hoyle.

Karl Shapiro reads his poems about contemporary American life and comments on the patterns he sees. These poems and comments are visualized by collage, animation, photographs, art and live action sequences.

*The Goalie's Anxiety at the Penalty Kick* (West Germany, 1971, 101 minutes).

Director: Wim Wenders. Writers: Wim Wenders and Peter Handke. Cinematographer: Robbie Miller. Editor: Peter Przygoda. Music: Jurgen Kneiper. With Arthur Brauss, Kai Fischer, Erika Fluhr, Libgart Schwarz and Marie Bardischewski.

Like the goalie at the opposite end of the field from the action, Josef Bloch is a man disconnected from almost everything. When he murders a young woman in Vienna for the most nebulous of motives, he sets off on a curiously disinterested flight from justice. Despite Bloch's striking case of alienation, the film breathes with electric emotions flaring at each end of an open switch. Wim Wenders and Peter Handke have adapted a tightly written but quite visual script from Handke's well-regarded novel of the same title.

**Program Twenty-Five: Friday, May 20, 10:00 PM**

*Incident* (U.S.A., 8 minutes). See Program Thirteen.

*A Director Talks About His Film* (U.S.A., 5 1/2 minutes). See Program One.

*Grey Gardens* (U.S.A., 1974, 94 minutes).

Filmmakers: David and Albert Maysles. Editors: Ellen Hovde and Muffie Meyer. With Edith Bouvier Beale and Edith Bouvier Beale the 2nd.

Seventy-nine year-old "Big Edie" and 56 year-old "Little Edie" are the aunt and first cousin of Jacqueline Bouvier Kennedy Onassis. The two Edies live in a dilapidated mansion in East Hampton, Long Island, overgrown by vines and overrun by cats. This documentary by the Maysles brothers (who made *Gimme Shelter* and *Salesman*) examines their bizarre behavior and drastic fall from aristocracy.

### **Program Twenty-Six: Friday, May 20, Midnight**

**Sandwich** (U.S.A., 2 minutes).

Filmmaker: Bruce Jaffe.

The coming attraction trailer for the ultimate film about the search for truth and violence in Baltimore.

**Out From Lunch** (U.S.A., 5 minutes).

Filmmaker: Jerry Stermer.

This experimental film uses sexual imagery in a humorous way to visualize one male's fantasies.

**Female Trouble** (U.S.A., 1975, 95 minutes).

Writer, Director and Cinematographer: John Waters. Sound: Bob Maier. Editor: Charles Roggero.

With Divine, David Lochary, Mary Vivian Pearce, Mink Stole and Edith Massey.

Dawn Davenport (Divine) runs away from high school in Baltimore County and heads for downtown Baltimore, where she gets raped, works as a prostitute and mugger, marries a petty gangster hairdresser, raises a religious-nut daughter and becomes the star of an obscene, nightclub trampoline act.

### **Program Twenty-Seven: Saturday, May 21, 2:00 PM**

**Sculpture** (Great Britain, 2 minutes). See Program Four.

**Strange Bird** (Yugoslavia, 10 minutes). See Program Four.

**Mable and the Frog** (U.S.A., 2 minutes). See Program Four.

**A Windy Day** (U.S.A., 3 minutes). See Program Four.

**Believe It or Not** (U.S.A., 10 minutes). See Program Four.

**Swallows and Amazons** (Great Britain, 1976, 90 minutes). See Program Four.

### **Program Twenty-Eight: Saturday, May 21, 7:30 PM**

**Rev. Mary** (U.S.A., 18 minutes).

Filmmaker: Jacqueline Cambas.

A young woman's dream of becoming another Janis Joplin is ground down by the recording studios, apartments and sidewalks of Hollywood in this fictional documentary.

**The Adversary** (India, 1971, 110 minutes).

Writer, Director and Music: Satyajit Ray. Cinematographer: Soumendu Ray. Editor: Dutel Dutta. With Dhritiman Chatterjee, Joyshree Roy, Krishna Bose and Kalyan Chatterjee.

Of all the films about youthful radicalism and alienation, this is perhaps the most powerful and accurate. Siddhartha has graduated from the university in Calcutta and can't find a job. Caught between his principles and pompous, high-handed employers, every scene Siddhartha sees becomes an inside joke. He is too thoughtful to accept the easy answers of his brother's militancy or his sister's bourgeois ambitions. Instead he draws us into one of the screen's most compelling character portraits ever.

### **Program Twenty-Nine: Saturday, May 21, 10:00 PM**

**Believe It or Not** (U.S.A., 10 minutes). See Program Four.

**Pysanka: The Ukrainian Easter Egg** (U.S.A., 14 minutes).

Filmmaker: Slavko Nowytski.

This documentary uses remarkable close-up photography to illustrate the delicate process of making Ukrainian Easter eggs.

**Leisure** (Australia, 14 minutes).

Filmmaker: Bruce Petty.

This film won the 1977 Academy Award for best animated film of the year. Drawn by the well-known Australian political cartoonist, Bruce Petty, the film examines the relationship and conflict between work and leisure throughout the history of human culture.

**Self-Portrait** (U.S.A., 12 minutes).

Filmmaker: Andrew Myerson.

A montage of disparate images edited together in very quick transitions.

**A Prepared Text** (7252 x 1147) (U.S.A., 6 minutes).

Filmmaker: Dana Hudgdon.

The first half of the film presents a spoken monologue with all the pauses between words edited out. The second half of the film is all the pauses.

**Home Movie** (U.S.A., 16 minutes).

Filmmaker: J. D. Anderson.

This super-8 film was voted the fourth best film in the festival's independent film competition. The visual footage is a home movie shot by a young couple as they visited the husband's sister, Kitty, in Los Angeles. The soundtrack consists of the couple and another friend discussing the film as they show it at home.

**Fantasy** (U.S.A., 3 minutes).

Filmmaker: Vincent Collins.

This cartoon was voted the third best independent film in the festival. It is a quick-moving succession of psychedelic images and effects.

**The River** (U.S.A., 26 minutes).

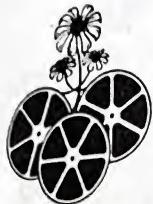
Filmmaker: Barbara Noble.

This 35-mm version of Flannery O'Connor's short story was voted the second best film in the festival. A young boy neglected by his bohemian parents is taken by a poor, rural babysitter to an evangelist's meeting at a riverside. The experience affects the boy in a way nobody expected.

**Let the Spirit Move** (U.S.A., 25 minutes).

Filmmaker: Bill Gray.

This documentary was voted the best film in the independent film competition by a substantial margin. It intimately examines a period in the life of a white evangelist preacher recently released from prison. He attracts a congregation of mostly older, mostly black, mostly female, poor people to a garage church and eventually marries one of them. The film shows him, preaching and discussing his work and marriage.



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# The Baltimore Film Forum Inc.

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FILM FESTIVAL

May 13, 1977

Dear Filmgoer:

Welcome to Baltimore's growing audience for quality films -- an audience that appreciates film, not only for its considerable entertainment value, but also as an art form. We would like you to become a permanent participating member of Baltimore's fine film audience, by joining the Film Forum.

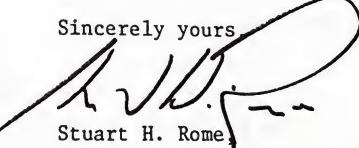
Membership privileges in the Film Forum are extensive. First, of course, there are the films. Most film programs are open only to members and their guests. The films screened are those of exceptional merit that are not otherwise readily available in the Baltimore area; kinky, camp and nostalgia films, by and large, are excluded. The films shown are selected through full membership participation. Last year's program included Fellini's White Sheik, Godard's Two or Three Things I Know About Her, Gance's Bonaparte and the Revolution, Fassbinder's The Merchant of Four Seasons, Herzog's Every Man for Himself and God Against All, three other features and a host of shorts, including one entire program devoted exclusively to recent experimental films. Last year's film programs were presented at Center Stage. We expect to be there again next year, on Monday evenings.

Film programs are enlivened with program notes, formal and informal discussion groups, panels (one of this past year's high spots was an after-film panel discussion by R. H. Gardner, Lou Cedrone and Don Walls) and free refreshments -- before and after the films. In addition, members receive Up to Speed, the Forum's journal, which contains an extensive film calendar. Members are entitled to a discount on Film Festival tickets. And more.

Membership options and current annual dues are as follows: Double Membership, \$35.00; Individual Membership, \$20.00; Students and Senior Citizens, \$15.00. Any member unable to attend a specific program may allow a friend to use his or her card. All members are entitled to bring their children between the ages of 10 and 18 free of charge.

Sound interesting? If you want to be included, let us hear from you. Send your name, address and phone number to The Baltimore Film Forum, Inc., Post Office Box 903, Baltimore, Maryland 21203.

Sincerely yours

  
Stuart H. Rome  
President

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# Film Fan Fare

**A**s part of your on-going Film Festival experience, why not take advantage of the "bonus features" available in the vicinity of the Tower Theatre?

Right in the Tower Plaza you can experience **Stan VanDerBeek's Steam Screen**; it's that extraordinary 25 foot dome just outside the theater, and if curiosity's got you, sneak out between features and become part of the vapor projection. **Partners-Festival Deli** offers terrific deli sandwiches, salads, crab cakes, danish pastry, ice cream, beer and wine for picnic-snacking before, during and after the show. The Plaza is a lovely spot; enjoy it.

Venture north to the 300 block of Charles Street and the exciting new **Patron House and Kornblatt Gallery**. If it's off-hours, meander up and peek in the windows anyway; you'll be tempted to come back another time for a close look at their interesting art and first-rate crafts.

Attention midnight show fans: wthe **Cafe de Paris** opened just last week at 413 N. Charles Street, and, while I can't vouch for the food, they do serve soups, omelettes, pastry, cafe au lait and espresso Friday and Saturday 'til 6 a.m. Bring your own wine, beer or whatever.

Two blocks south from the Tower, in Hopkins Plaza, is the special **Preakness Week Arts and Crafts Show**. May 16-21, 11 a.m. to 7 p.m. Have a look in the late afternoon, get a bite of supper at **The Crease** or **The Baltimore Food Bazaar** and head on up the hill in time for the 7:30 show.

Then, there's the **Pratt** two and a half blocks away. Turned on by the Film Festival? Have your own fest by simply borrowing from the library's film department; their selection will tantalize and amaze you. Children,



excited by "Swallows and Amazons" and "Mrs. F"? Seize the moment; march right over to the Pratt and take out copies of both. The Pratt is open Mon.-Sat., 9 a.m.-5 p.m., Sun., 1-5 p.m.

If you're with your kids and willing to venture a little further, combine your matinee movie with a visit to the Inner Harbor. Special Preakness events include the **Federal Hill Celebration**, Sunday, May 15, 11 a.m.-5 p.m., and the **Mayor's Regatta**, Saturday, May 21, 10 a.m.-4 p.m. Other harbor attractions are the **Mayland Science Center** and the ships (the **Pride of Baltimore**, the **Constellation** and the **Torsk**).

More pre- or post-matinee outings might include a quick visit to **The Walters Art Gallery**, Sat., 11 a.m.-5 p.m., or **The Darnall Young People's Museum of The Maryland Historical Society**, 201 W. Monument St., Sat., 11 a.m.-4 p.m., Sun., 1-5 p.m. If you haven't been to **The Shot Tower** since its recent restoration, that's worth a quick trip; the tower space is terrific, and the fast-paced slide presentation, complete with falling shot, is one of the best I've seen. And, of course, **Lexington Market** (not open Sunday) is just four blocks away.

I have written with the idea that you will keep coming back for more and more of the Film Festival. Make a week of it. **Paula R. Rome**

# THANKS

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## Program

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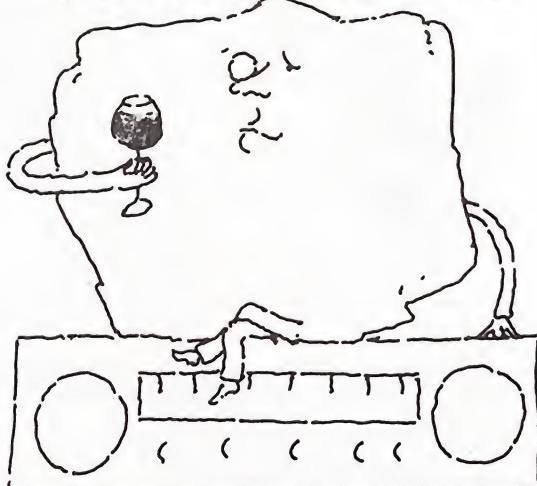
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**MAY • 20**

BALTIMORE INTERNATIONAL  
**FILM FESTIVAL**

THE GOALIE'S  
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May 20

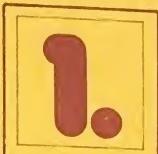
Friday

7:30 P.M.

Nº 142

1977

The  
**Baltimore Film Forum**  
invites you to join us  
in a 3 series film celebration  
for the 1977-78 season.



The Monday Night Series  
at Center Stage.  
8 films selected by you,  
the Film Forum members.



The Thursday Night Series  
at the Museum (Fall 1977).  
Modern European Directors:  
The Professors' Choice.  
Co-sponsored by and presented at  
the Baltimore Museum of Art.  
10 films selected and discussed by  
film scholars.



The Thursday Night Series  
at the Pratt (1978).  
French Cinema from 1895 to 1970.  
Co-sponsored by and presented at  
the Enoch Pratt Free Library.  
11 film programs providing  
an exciting survey of  
the French cinema.

The Baltimore Film Forum exists to promote good programs, both commercial and non-commercial, for our own member-chosen films we attempt to bring in. If ever, available in the Baltimore area, others who share your interest in these films. There are plentiful notes, conversation, formal discussions, and refreshments for all.

#### Film Forum Membership provides:

- Free admission to the 8 film programs at Center Stage for yourself, your children ages 10 to 18, and up to two other guests depending on your type of membership. You may lend your card to a friend if you are unable to attend a program.
- Option to purchase one or two subscriptions to the Baltimore Museum of Art series we co-sponsor for \$5 each (that's a 75% discount from the \$20 non-members price).
- Admission to the Pratt Library Film Series we co-sponsor.
- Substantial discounts to the Baltimore International Film Festival which we will sponsor in the Spring of 1978.
- Participation in the judging of the independent films submitted to the festival and on other committees if you wish.
- Publications, newsletters, lectures, tours and additional films that may become available.

#### Memberships dues:

Single, admits bearer only	\$20.00
Double, admits bearer and 1 guest	35.00
Sustaining, admits bearer and 2 guests	50.00
Student/Senior (65 and over)	15.00

The Baltimore Film Forum is a tax-exempt, non-profit organization.  
For more information call Stuart H. Rome 467-2092



#### THE CENTER STAGE PROGRAMS

Open to all Film Forum Members, their children ages 10 through 18, and their guests — 2 for sustaining members and 1 for a double membership. (There are no single show admissions sold.)

The film programs will begin at 8:00 p.m. on Mondays: September 19, October 17, November 21, December 19, January 23, February 27, March 13 and May 15. All programs include interesting short films, program notes, discussion, both formal and informal, and pre- and post-show refreshments.

#### EXERCISE YOUR FRANCHISE

Join now and help choose the films to be shown by the Baltimore Film Forum from this list. Check the 8 you wish to see and then circle the corresponding numbers on the application. Balloons should be returned by September 1st

#### 1 APRIL 1978

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THE BALTIMORE FILM FORUM

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1977

THE BALTIMORE FILM FORUM and THE BALTIMORE MUSEUM OF ART

present

SEMAINES UNIVERSITAIRES DU CINEMA FRANCAIS

at The Baltimore Museum of Art

Eight films never screened commercially in the  
United States, made available to Baltimore audiences  
through the French Embassy's Cultural Services

*Friday*  
October 27 at 7:30 p.m.

LA HORSE, directed by Pierre Granier-Deferre, starring Jean Gabin. A heroin ring  
and an innocent family that knows too much sets the scene for this action filled  
film of intrigue.

9:30 p.m.

BARTLEBY, directed by Maurice Ronet. The French film version of Herman Melville's  
classic short story of the young scrivener who "prefers not to".

October 28 at 11:30 a.m.

MAIS QU'EST-CE QU'ELLES VEULENT? (But What Do They Want?) directed by Coline Serreau.  
A statement on women's problems, places and outlooks. "The idea was to make women  
speak, or rather to let them speak, about everything, freely: of their work, their  
sexual problems, their children, husbands, about their failure and successes."  
Coline Serreau.

2:00 p.m.

UN BALCON EN FORET, directed by Michel Mitrani. Based on the novel "Drole de Guerre"  
by Julien Gracq. Village life and military life in the Ardenne Forest in France as  
a young French lieutenant waits out the war.

7:30 p.m.

ATTENTION LES ENFANTS REGARDENT, directed by Serge Leroy, based on the novel by British  
author Laird Koening. Alain Delon stars in this story of blackmail and the false  
innocence of children, set in a villa on the French Riviera.

9:30 p.m.

TROIS MILLIARDS SANS ASCENSEUR, directed by Roger Pigaut. An exciting tale of a jewel  
heist on the top floor of a skyscraper - without using an elevator.

October 29 at 7:30 p.m.

LE NEVEU SILENCIEUX, directed by Robert Enrico. What should be a happy vacation,  
becomes a painful ordeal for six year old Joe, a mongoloid child.

9:30 p.m.

LA FEMME DE JEAN, directed by Yannick Bellon. A woman deserted by her husband struggles  
to build a new life for herself.

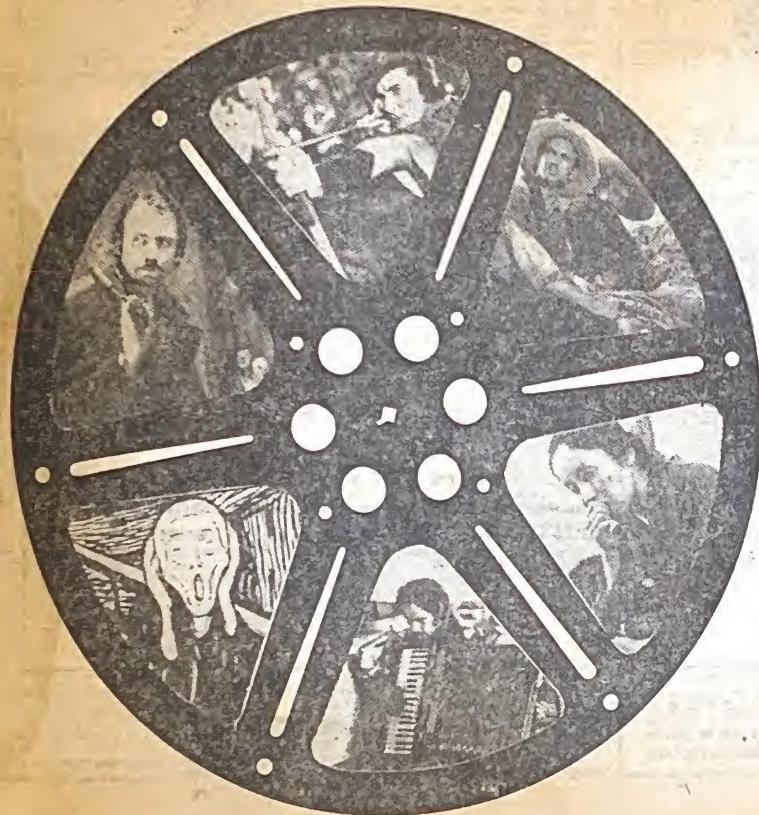
SPECIAL APPEARANCES THROUGHOUT THE WEEKEND BY DIRECTORS MITRANI,  
BELLON, AND LEROY, AND LUCIENNE HAMON, STAR OF "LE NEVEU SILENCIEUX".

ADMISSION: \$1.00 Film Forum and Museum members, \$1.50 general public. There will be  
NO ADVANCE SALES. Tickets may be purchased at the door for that day's film one half  
hour before screening.

(more)

1978

# Film festival's success encourages wishful thinking



By R. H. Gardner

Since it added distinguished feature films to its annual program of competitively selected shorts, the popularity of the Baltimore Film Festival, now called the Baltimore International Film Festival, has been steadily growing. This year's, which opens tonight at the Playhouse Theater, promises to be the most successful yet.

At the beginning of the week, advance sales had already reached the \$2,000 mark, as compared to the \$500 total last year. And little wonder! If the two films that make up tonight's bill are any indication, the quality of this year's festival will be the highest of any to date.

Moreover, after eight years of knockabout effort in a variety of makeshift quarters, the festival has at last found its natural home in the city's oldest surviving art house. That it should eventually attract the attention of Howard A. Wagonheim, who for a quarter of a century has striven to bring Baltimore the best in foreign and domestic products, seemed inevitable. And, coming at this time, it encourages one to dream.

The 5 West, which Mr. Wagonheim also owns, has been dark many months. Couldn't some kind of arrangement be worked out whereby the Baltimore Film Forum, the non-profit agency that sponsors the international festival, would present throughout the fall and winter seasons a rotating schedule of films similar to that of the festival's? By providing a showcase for commercially dubious items Baltimoreans would otherwise have to travel to New York to see, 5 West could become the film equivalent to theater's Center Stage.

In view of the growing number of dedicated film enthusiasts in the area, such an arrangement would seem not only logical but practical.

But let us turn to the reality of this year's event and the goodies it represents. In addition to the shorts, selected from the scores submitted by independent filmmakers

See FILMS, B4, Col. 1

1978

## Film festival a rare treat

### FILMS, from B1

From all over the world, the ninth annual Baltimore International Film Festival consists of 23 feature films ranging in character from Luis Bunuel's "Phantom of Liberty" to John Waters's "Desperate Living," from Russ Meyers's skin-oriented "Beyond the Valley of the Dolls" to Mervyn LeRoy's 1949 classic "Little Women."

The last belongs in the same category with "The Adventures of Robin Hood" (1938), "It Came from Outer Space" (1953), "Silent Running" (1970), "The Learning Tree" (1969), "Canadian Pacific" and "Tarzan's Savage Fury" as a distinctive American film, which for nostalgic or other reasons, the festival's organizers have seen fit to include.

But the majority are relatively recent works made by such internationally renowned directors as France's Alain Resnais ("Provvidence"), Switzerland's Alain Tanner ("Jonah Who Will Be 25 in the Year 2000"), Japan's Akira Kurosawa ("Dodes'ka-den"), Italy's Paolo and Vittorio Taviani ("Padre, Padrone") and West Germany's Werner Herzog ("Stroszek"), Wim Wenders ("The American Friend") and Rainer Werner Fassbinder ("Jail Bait"). All have been highly praised by critics wherever they have appeared.

Also to be offered are "Edvard Munch," Peter Watkins's brilliant documentary on the Norwegian painter, described by Jack Kroll, of *Newsweek*, as "the best film I've seen in its depiction of the artistic process;" "The Harder They Come," a story of a man's struggle to make it in the music business in Jamaica, and several vintage Bunuel films, including "Los Olvidados" (1950), "The Criminal Life of Archibaldo de la Cruz" (1955), "Nazarin" (1959) and "The Exterminating Angel" (1962).

In short, something for everyone.

The festival will open at 7:45 P.M. with "Provvidence," which critic George Morris has called a masterpiece, and I don't dispute it. A collaboration of French director Resnais ("Hiroshima, Mon Amour," "Last Year at Marienbad") and British playwright David Mercer ("Morgan," "Family Life"), the film is a wittily stylish account of the nightmare thoughts that afflict a terminally ill English novelist the night before his 78th birthday.

Specifically it is a projection into literary creation of the guilt he has always felt because of his wife's suicide.

In a morass of delirium caused partly by pain, partly by the great quantities of

wine he continually consumes, Clive Langham (John Gielgud) begins to compose a last novel. It becomes the framework for the story that follows, over which Langham, the novelist, presides like God over the universe.

Throughout, we hear his voice commenting on the action. Sometimes he actually speaks the lines that are mouthed by the actors. Sometimes in the midst of a scene, he decides "that won't do" and, like a writer scratching out a line, substitutes another or shifts the setting.

Sometimes, in his alcoholic, pain-wracked state, he confuses the characters so that one assumes the role of another. Intermittently, we are presented with scenes of old people being herded into groups by armed soldiers to await the inevitable, thus reflecting his preoccupation with his own imminent death.

The story he spins revolves around four characters—his son (Dirk Bogarde), a successful lawyer; the son's wife (Ellen Burstyn); the son's mistress (Elaine Stritch), and a young ex-soldier (David Warner) whom, as the story begins, the son is prosecuting for a mercy killing.

As envisioned by Langham, the son is a cold-blooded prig, infuriated over the time it is taking his selfish father to die. The wife resents his heartlessness and, in retaliation, tries to provoke the ex-soldier into an affair. The mistress resembles the son's dead mother and, in fact, assumes her personality more and more as the story progresses.

Despite the passion that inhabits it, the film unfolds with the unreality of a dream, the actors speaking their lines in stylized manner while moving through a number of surrealistic settings of breathtaking beauty. Sometimes the action is presented against what is obviously a painted backdrop—also of striking beauty. The color—at least, until near the end when we emerge from the shadows of Langham's tormented mind into the sunlight of reality—is cool, the feeling it evokes remote.

The writing is of a highly literate quality, filled with aphorisms and profundities such as "I disapprove of death; you begin to sniff the temptation of believing in something." And the performances by Gielgud and Bogarde are superb.

All of which adds up to a dazzling tour de force, surely one of the most stunning films, visually and conceptually, I've ever seen. As mentioned previously, if all the festival's offerings are on a comparable artistic level, we're in for a treat.

### Film festival schedule

#### TODAY

"Provvidence" (France '76) 7:45 P.M.; "Jonah Who Will Be 25 in the Year 2000" (Switzerland '76) 10 P.M., "Desperate Living" (Baltimore '77) midnight.

#### TOMORROW

"Canadian Pacific" and "Tarzan's Savage Fury" 2 P.M., "Stroszek" (West Germany '77) 7:45 P.M., "The American Friend" (West Germany '77) 10 P.M., "The Harder They Come" (Jamaica '73) midnight.

#### SUNDAY

"Little Women" (U.S. '49) 2 P.M., "Edvard Munch" (Norway '76) 8 P.M.

#### MONDAY

"The Learning Tree" (U.S. '69) 10:30 A.M.

"Dodes'ka-den" (Japan '72) 7:30 P.M.; "Phantom of Liberty" (France '74) 9:45 P.M.

#### TUESDAY

"The Learning Tree" 10:30 A.M.; "Jail Bait" (West Germany '72) 7:30 P.M., "Padre, Padrone" (Italy '77) 9:45 P.M.

#### WEDNESDAY

"The Learning Tree" 10:30 A.M.; "Provvidence" 7:30 P.M., "Jonah Who Will Be 25 in the Year 2000" 9:45 P.M.

#### THURSDAY

"The Learning Tree" 10:30 A.M.; "Stroszek" 7:30 P.M., "The American Friend" 9:45 P.M.

Listings for the second week of the film festival will be in the next *TGIF*.

1978

# Film Forum takes Baltimore to the movies

**By JOHN DORSEY**

The schedule of Film Forum showings for September and October is on Page 10; November's schedule will be run at a later date.

Considering what's happened the past few years, it's tempting to say that the Baltimore Film Forum has come of age; but considering what's planned for the future, such a statement seems a little premature. Let us say the Film Forum has passed out of its infancy, and is at that stage of rapid development which prompts doting relatives to remarks like, "My goodness, dear, how you've grown!"

"My goodness, dear, how you've grown."

Grown indeed. Only 10 years old, the Film Forum has gone from a tiny local festival for independent filmmakers to a real presence on the Baltimore cultural scene, with an ever-expanding festival which virtually sold out last year, an increasing number of film series which in-

volve the participation of directors, critics and scholars, a comprehensive calendar of emphasize, is meant to fill a need of the Baltimore community, not to compete with other film festivals.

In its several film series, which are scheduled from September to May at such locations as Center Stage, the Baltimore Museum and the Hopkins, the purpose is more retrospective: To present some of the best of past films, with most of the series built around a theme of some kind. A closer look at the 1978-1979 season will reveal some of the riches at hand.

There are six major series planned. At Center Stage, the Forum presents a series of eight Monday nights running once a month from September to April. The films seen are by well-known film makers and are relatively recent. This year's they include Werner Herzog's "Aguirre, the

Japanese films. The leader of the series and the films to be shown are yet to be chosen.

At the Baltimore Museum there will be two Thursday evening series, fall and spring. The former, led by Sun film and theater critic R. H. Gardner, will be called "The Critic's Choice." Mr. Gardner has selected 10 films, all but one American, primarily of the last two decades but also including two Preston Sturges comedies of the Forties, "The Palm Beach Story" and "Unfaithfully Yours." The more recent films in the series include John Huston's "Fat City," John Hancock's "Bang the Drum Slowly," Francis Ford Coppola's "The Conversation," English director Joseph Losey's "Accident," Terrence Malick's "Badlands," Martin Scorsese's "Mean Streets," Peter Yates's "The Friends of Eddie Coyle" and Brian de Palma's "Get to Know Your Rabbit."

The spring series at the Museum will be on the Italian film. The leader of the series may be Richard Macksey, professor of humanities at the Hopkins. The films to be seen have not been chosen. Directors will include Fellini, DeSica and Zampa.

In addition to these series, the Forum will present in October a special three-day showing of eight new French films, a package provided by the French Embassy. None of them has ever before been shown in the United States. Coming with the films, to introduce and comment on them, will be French directors Michel Mitrani, Serge Leroy and Yannick Bellon, and actress Lucienne Armand. This mini-festival will be held at the Baltimore Museum on the weekend of October 27-29. There will also be two showings in November of a film on the life of artist Edvard Munch. ~~First shown here at last spring's film festival~~

ly planning stage, but it is probable that, like last year, it will be held at the Playhouse on 25th street, will last about 12 days and will include both feature and independent films. Entries for the latter, which come from all over the country, will be given screenings at the Maryland Institute in March and April. The screenings will be for the purpose of allowing a committee from the Film Forum to select those to be shown at the Festival, but they will also be open to the public free.

In addition to these events, members of the Film Forum will be invited to periodic screenings of esoterica, probably including some video material. In all, the Film Forum through the year will be showing a total of about 85 feature-length films of high quality, nearly all of which would not otherwise be seen in Baltimore, plus its screenings of independent entries in the festival, which will probably run to about 150 (last year there were 140). The serious filmgoer will be able to see a wide range of excellent films from all over the world, old and new. And see them at very little expense.

### **Loose membership**

While the Film Forum is on a membership basis, that is essentially an in-name-only proposition. In the schedule of rental fees, it costs more to rent a film when it is being shown on a single-ticket basis, as in a commercial theater, than when it is being shown on a membership basis, however loose the membership basis may be.

At the Film Forum, it is pretty loose. To assure lower rental fees, the Forum will not sell just one ticket at the door. Instead it sells (at the door or in advance) a wide variety of membership and subscription categories, from \$3 up to \$50. These

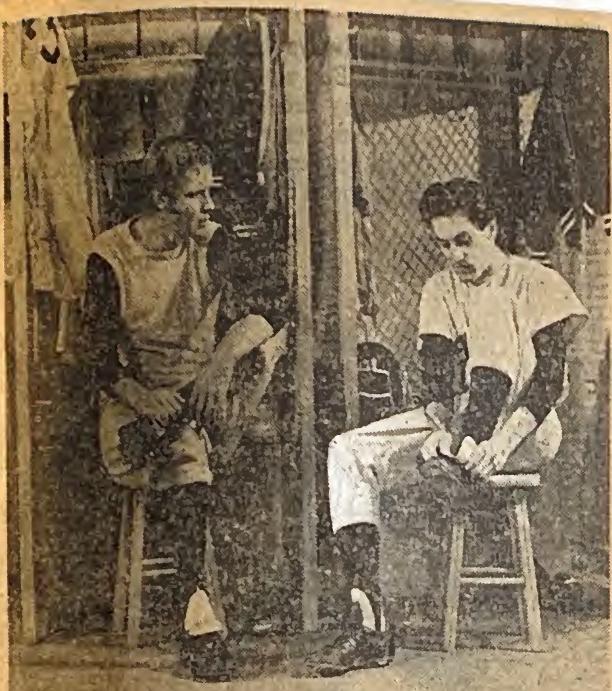


A warm, inviting new way to be comfortable. It's a little bit casual... a lot less streamlined... a lot more crazy and relaxed. This sofa and loveseat, from Brophyhill, features lots of button-tufting, large roll arm and piping details all around. And, with the rich caramel-colored tufting, you can brighten up your room corners and armchairs or keep it warm with subtle browns and deep rust.

Look with button-tufting.  
799.95  
Sofa and loveseat  
Reg. \$787.60

Brass and glass sparkling tables cocktail or end.  
164.95 ea. Reg. 184.95 ea.





Michael Moriarty and Robert DeNiro suit up in "Bang the Drum Slowly," a 1973 John Hancock film about death and baseball, which will also be shown at the museum.

bit confusing without a schedule to look at, but suffice it to say that the larger the membership or subscription bought, the cheaper the individual admission gets to be.

Thus a \$12 subscription entitles the bearer to four admissions, at \$3 apiece. But a \$50 membership entitles the bearer to 30 admissions, which works out to less than \$1.70 each. Center Stage subscribers get a discount of 10 per cent. Tickets for the Museum series must be purchased separately, but are even cheaper. If you're a museum or a Film Forum member, it's only \$7.50 for each series of 10; if you're not, it's \$15.

The array of ticket prices may be a bit hard to understand, but they are at the same time evidence of the Film Forum's varied offerings, and of how large the strides it has made in its short history.

Just about 10 years ago the Film Forum was born as the Maryland Film Festival, a platform for independent (read experimental) film makers, mostly local, to show their products. Its original parents (such enterprises often pass through a succession of marriages and divorces) were several local academics interested in film, including the Hopkins's Richard Macksey and Goucher's Lincoln Johnson.

#### Saved by Alexander

According to present president Stuart Rome, the festival was about to be abandoned in 1969 when Harvey Alexander, a teacher at the University of Baltimore, took it over, changed its name to the Baltimore Film Festival, and conducted it for several years — first at the University of Baltimore and then at Towson State. It was Mr. Alexander, all now agree, who guided the festival to its first major recognition as a local event of interest. But by 1975, the job was getting too big for one person to handle. Here's where Mr. Rome enters the picture.

Stuart Rome is a local lawyer and film buff whose family owned several theaters in Baltimore a generation ago. With his interest in films, it was natural that he should have met Harvey Alexander, and, as he remembers, "Harvey came to me about the beginning of 1975, and asked my help to put the festival on a more organized basis."

Accordingly, Mr. Rome got the festival incorporated and organized a first board of directors. Its members included Carl Schultz, head of a firm that makes film editing machines; Tom Cripps, Morgan State professor and author of the book "Slow Fade to Black" about the history of

blacks in film; Helen Cyr, head of the audio-visual department at the Enoch Pratt Free Library; Sarah Lord, local film maker and critic; Lincoln Johnson and Richard Macksey, among others.

The 1975 festival was held at the Baltimore Museum of Art, and for the first time included feature films as a significant part of the programming. After the festival, as Mr. Rome recalls, "the organization kind of fell apart. When we began to regroup in the late fall and early winter of 1975, we had difficulty getting started again, and that showed the weakness of the organization. We had a legal existence, but no ongoing, year-round organization out of which the festival could grow."

So after the 1976 festival (which was for the first time held at a movie theater, the 5 West on North avenue) the group changed its name to the Baltimore Film Forum and began to build, Mr. Rome says, "a small audience which could develop cohesively."

#### Esoteric list

To do so, the forum developed a selective mailing list and organized its first series at Center Stage for the 1976-1977 season. The fare offered was deliberately somewhat esoteric — films by Satyajit Ray, Fassbinder, Fellini and so on, which would attract the serious lover of film as art.

It was in the late fall of 1976 that Harvey Alexander was asked to resign as executive director of the organization, and did. The split was not without acrimony, which even led to a suit and a counter-suit (still unresolved), and charges flying through the air. Mr. Alexander said he had been robbed of his child, and the board indicated that he had been a poor administrator. Looking back, it seems obvious that from the moment Mr. Alexander acceded to the idea of incorporation and a board of directors the parting of the ways was inevitable. A corporation with a board of directors is a pretty Establishment scene, and Mr. Alexander is emphatically non-Establishment.

Be that as it may, the interest in the Film Forum's 1976-1977 season at Center Stage and the 1977 festival held at the Tower theater indicated that more growth was possible. Last season the Forum added series at the Baltimore Museum and the Theatre Project, with considerable success. The greatest success, however, and the indication that Baltimore was at last aware of the Forum as a cultural entity, was the tremendous turnout for the

"Continued on Page 3

1978

# The movies in town

Continued from Page 1

1978 Film Festival. Held at the Playhouse, a theater in a good location and well known to the art-film community, and well publicized through the efforts of the forum's new fulltime executive director Hillary Aidus, the festival sold \$10,000 worth of advance admissions (compared to \$2,000 worth the year before), filled the theater almost every night (on many nights there were people turned away) and actually made a little money.

Probably more than all of its past history put together, the success of the 1978

festival convinced the Forum's leaders of several truths:

1. That there is an audience in Baltimore for art films. In fact, there is a considerable audience crying for art films, and if given them in pleasant surroundings it will subscribe in sufficient numbers to make the venture a success. Thus the Forum has undertaken a major expansion of its offerings for the upcoming season.

2. That the reason art films have not done well in commercial theaters in Baltimore is not the fault of the local public. For years the empty seats at the Play-

house, the only local commercial theater offering art films on a regular basis, have been thought indicative of Baltimoreans' lack of interest in art films. But Film Forum members think that if the Playhouse could bring in more films, instead of keeping some of the ones it books for so many weeks at a stretch; and if it could develop a mailing list to keep the interested public informed of what is coming up — a practice of art theaters in other cities — it might well be that the Playhouse could show more films to better crowds. In fact, the Playhouse's owner, Howard Wagonheim, is now exploring the possibility of scheduling a different film every week for a period which could begin this fall.

3. That Baltimore could probably support a "repertory" house. That is, not a theater showing new art films but a theater showing good films of all ages and all countries, with frequent — even perhaps daily — changes, much as the American Film Institute theater in Washington and repertory theaters in such cities as New York and San Francisco already do. This possibility is indicated not only by the

Film Forum's activities but by the interest in other series put on by libraries and colleges throughout the area. Each edition of the Film Forum's calendar, which appears four times a year, lists about 25 such series, which, added up, total hundreds of films.

4. That, at some future date, the Film Forum may be able to have its own theater which would act as the home of both the annual festival and all the year's other activities. It's hard to schedule activities at four or five locations; all of which are the homes of other institutions with their own activities. Another problem is that none of those places (with the exception of the Playhouse and a relatively primitive setup at the Baltimore Museum) has 35 millimeter equipment. That means it's impossible to show some films, and those which are shown have to be seen on 16mm equipment, which is less satisfactory. So it is the dream of the Film Forum to have its own theater one day, equipped with 35mm equipment.

At this point that day is several years off. The Film Forum is presently operat-

ing on a scanty budget, for the current fiscal year, of \$77,000, which it is going to have trouble raising. Less than half its revenue comes from membership dues and admissions. The rest must come from fund-raising and grants, and such sources are never definite. Ms. Aidus's salary, for instance, is paid for by a Federal Comprehensive Employment and Training Act (CETA) grant which runs out next spring and may or may not be renewed. The Film Forum this year applied to the Maryland Arts Council for \$11,000 and got less than \$4,000. It applied to the National Endowment for the Arts for \$15,000 and got a mere \$5,000. The difference between what it asked for and what it got in those cases will have to be made up somehow. But raising funds privately is hard for a young organization with a small if dedicated membership. So the theater idea has to be relegated to the background for now.

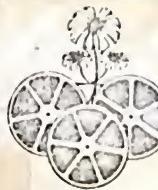
In fact, it may not be practical at all. Mr. Rorne feels that the Forum's best possibility for the future will be to come to an agreement with the Baltimore Museum for scheduling the bulk of its activities in

the museum's auditorium. But he acknowledges that other members of the board are opposed to the museum as a permanent home.

Mrs. Cyr, for instance, who is now head of the newly organized programming committee of the Forum, believes that a theater of its own will sooner or later be a necessity for the Forum. An agreement with the museum, while better than the present scattered arrangement, might present scheduling difficulties, might involve conflict over the advisability of showing certain films (i.e., the museum might consider some films too daring to be shown in its quarters), and might involve a loss of identity for the Forum. So Mrs. Cyr feels that, "while the museum would be an appropriate home for a year or two, I don't think we can consider it a permanent solution. I think we have to look forward to, and plan for, the day when we have our own theater."

Then it will indeed be possible to say that the Baltimore Film Forum has come of age.

1978



# The Baltimore Film Forum Inc.

SPONSORS OF THE BALTIMORE INTERNATIONAL  
FILM FESTIVAL

BALTIMORE INTERNATIONAL FILM FESTIVAL 8

## INSTRUCTIONS FOR CATEGORY JUDGES

1. Category Judges were invited on the basis of their experience as artists, teachers, critics, and long-time patrons in one or more of the art forms. The festival assumes that an aesthetic sensibility in one medium can be successfully applied to film.
2. Visitors are welcome at film screenings as long as their numbers and presence do not interfere with the judging process. The chairperson of each category is responsible for the judging process and will make the final decisions regarding visiting viewers. Only judges may fill out evaluation forms and participate in the final decisions.
3. At the beginning of each screening, the chairperson will distribute a list of films to be screened and a number of blank evaluation forms (see attached). During the first screening session, the chairperson will lead a brief discussion of how the evaluation form can be applied to the specific category of films being judged. Before each film, the judge will fill in the title of the film and the name of the filmmaker on the form.
4. While viewing the film, judges should remember that the aesthetic criteria for film is much the same as it is for any other art form: How valid and how original is the artist's vision, and how successful is the artist in using his or her craft in communicating that vision? These are the basic criteria in selecting all films for the festival.
5. All films 16 minutes or shorter must be screened in their entirety. All films 17 minutes or longer will be stopped after 12 minutes so the panel can vote on whether or not to view the rest of the film. A two-thirds vote of the judges can veto screening the rest of the film.
6. All viewers and judges are asked not to make any noise while the film is on the screen so the judges can concentrate.
7. At the end of each film, each judge will fill in the evaluation form with a numerical rating in each category and verbal comments where appropriate. Judges should keep in mind that the forms have two purposes: to aid the judges in reaching a final consensus on the films, and to provide the filmmaker with helpful feedback. After the judging, all evaluation forms will be mailed to the appropriate filmmaker. All comments should be clear and specific enough to help the other judges make decisions and to help the filmmaker make better films in the future. The chairperson will collect the forms at the end of each evening of screenings.
8. The final selection of the best films in each category should take place in a room with no one present but the judges for that category. Only judges who have seen and completed an evaluation form for every film in the category will be eligible to participate in the final selection.
9. After a thorough discussion with each judge making his or her case for and/or against certain films, balloting will begin for the first, second, and third best films in the category. Each judge will distribute nine points among any three films (e.g., 7-1-1, 5-3-1, 3-3-3). After each ballot, the film or films in last place will be eliminated and judges will distribute their nine points among three of the remaining films. Balloting will continue until only three films in a clear priority are left. Once the top three films are selected, the judges will vote on which additional films to recommend to the programming committee; a simple majority will rule in these recommendations.
10. The chairperson will inform the awards committee, the final judging committee, and the programming committee of the category panel's decisions.
11. All category judges who see all the films and participate in the final selection will receive a free pass to the Baltimore Film Festival's independent films awards show on Saturday, May 21, at 10 P.M. They also will be invited to the opening and closing Festival parties.

# The Baltimore Film Forum

Inc.

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FILM FESTIVAL

101 N. SWANSTON



## FILM BALLOT

Please help plan our 1977-78 Baltimore Film Forum members' series.  
Check the ten films you are most interested in seeing. The titles, arranged  
in chronological order, have been suggested by Forum members and the Program  
Committee. A final ballot, lasting the twelve to fifteen films in which  
there is the greatest interest, will be mailed to you later this summer.  
Thanks for your help.

**DIE FRÜHLOSE STRASSE, LÖWELESS STREET, AL. FILM: STREETS OF SORREGLI.** 1934.  
G. W. Pabst's film, set in Inflantion-Roden, Vienna, about economic hardship and social decline. With Greta Garbo, Asta Nielsen, Werner Krauss.

**LILITH.** 1934.  
Adapted from the Ferenc Molnar play about a devil-may-care secretary-to-round attendant (Lilith) who is fired because of an affair with a servant girl (Gute), and then proceeds to loan while supported by her aunt. Masterful work by Fritz Lang. With Charles Boyer and Madeleine Oreary.

**ALICE ADAMS.** 1935.  
Katherine Hepburn, lonely small-town girl, finally finds "her man", Fred MacMurray, in this atmospheric drama directed by George Stevens.

**NANA.** 1926.  
Jean Renoir's silent version of the Zola novel about a young girl who becomes a prostitute. With Catherine Hessling, Werner Krauss.

**À PROPOS DE NICE.** 1929-30.  
Russian director Dziga Vertov's brother Boris Kudrin was Jean Vigo's cinematographer for this film. The result: a derivative, but sometimes lyrical and always penetrating look at the pauper and tourists of Nice.

**APPLAUSE.** 1929.  
This dramatic and "flamboyantly expressive" drama features Helen Morgan (as a burlesque star on the way out) and an innovative use of sound. Directed by Rouben Mamoulian.

**PAINTED VEIL.** 1934.  
This Oriental triangle drama (set in Hong Kong, based loosely on U. S. Somerset Maugham's novel, starring Carbo in a magnificent performance as the wife who is driven into the arms of another man. With Herbert Marshall, George Brent.

**PALM BEACH STORY.** 1942.  
A slapstick comedy made sophisticated by Preston Sturges. With Claudette Colbert, Joel McCrea, and Rudy Vallee.

**ROPE.** 1948.  
A chameleonic tour de force (only recently re-released) by Alfred Hitchcock shot in one set and in one continuous scene. The camera is random observer before, during, and after a cocktail party in a stately apartment in which a murder has been committed. With James Stewart, Farley Granger, John Hall.

**THE LAST MILLIONAIRE.** 1934.  
Pene Clair satirizes dictators in this funny film set in mythical Castanito, a tiny land overrun with tourists.

**THE PIRATE.** 1948.  
Vincent Minelli directed Judy Garland and Gene Kelly in one of the best Hollywood "period" musicals ever made.

**JOUR DE FÊTE. (THE BIG DAY.)** 1947.  
A travelling carnival stops for one day at a sleepy French village with astounding effect on the local, coddish postman (played brilliantly by Jacques Tati, master of pantomime and sight gags, who also directs the film.)

**LA ILLUSION VIAGGI EN TRAÎNE. (ILLUSION TRAVELS BY STREETCAR.)** 1954.  
Lilia Prado in a light comedy—an amusing comedy about the robbing of a trayaw in Mexico.

**SENSO.** 1954.  
Luchino Visconti's a lavish, historical production about a 19th century noble-woman (Aldida Valli) who sacrifices her marriage for a handsome but cowardly officer (Farley Granger). Superb photography and Bruckner's Seventh Symphony highlight the drama.

**HOTEL DU NORD.** 1938.  
Marcel Carné takes a candid look at a group of down-and-out people who live in shabby, half-ruined houses along the banks of Canal St. Martin. In this story about a young couple's suicide pact and the impact the main tragedy has on others. With Annabella, Louis Jouvet, Jean-Pierre Aumont and Arletty.

**LE AMICHE.** 1935.  
A disturbing, sensitive film adaptation of the novel by Pavese about "teases" and their inferior lives." Directed by Hiché Langlo Antonioni.

**CHINE AT MIDNIGHT. (FALSTAFF.)** 1967.  
A patchwork of scenes and characters from Shakespeare (Henry IV, Parts 1 and 2) pulled together as a vehicle for Orson Welles as Falstaff.

**LES BICHES.** 1968.  
A sordid tale ends in violence and mental breakdown. Director: Claude Chabrol. With Stephane Audran, Jean-Louis Trintignant.

**THE MUSIC ROOM. (JALSAKHAR.)** 1959.  
Indian director Satyajit Ray studies a man who is passionately and suddenly attracted to musical entertainments. Made between the second and third parts of the Apu trilogy.

**KATZEMACHER.** 1969.  
This is Rainer Werner Fassbinder's a second film—an experimental effort—about a Greek (played by Fassbinder himself) who gets into trouble because he knows little German.

**AN AUTUMN AFTERNOON. (FAMA NO A.I.).** 1962.  
Yasujiro Ozu's final (his 59th) film—a widow who plans to marry his daughter in the context of modern Japan where tradition is in conflict with newer ways and outlooks.

**L'EDEN ET APRES. (EDEN AND AFTER.)**  
1970.

Alain Robbe-Grillet uses an oddly distorted time frame, kinky sex and an exotic locale (Tunisia) for his study of a young woman (Audrey) who plays strange games of death with fellow students at the Eden Cafe.

**THE SHOP ON MAIN STREET.** 1965.  
Thia is the much-acclaimed, award-winning film by Czech directors Jan Kadar and Elmar Klos about a Jewish shopkeeper and her "ayyan" supervisor in Nazi-occupied Czechoslovakia.

**AU HASARD, BALTHAZAR.** 1966.  
Perhaps Robert Bresson's tiniest film—the story of five people whose lives are enmeshed with the life and death of a donkey.

**LES CREATURES.** 1966.  
This is Agnes Varda's third feature—a love story with bittersweet, appetizing food and science fiction overtones. A porter (Yves Montand) and his wife (Valerie) sacrifice their son in an accident. They live in a tiny house on an island. Gradually the novelist's story seems to become the film's own plot.

**120 DAYS OF SODOM.** 1973.  
Based on the Marquis de Sade's classic, this is director Pier Paolo Pasolini's updated treatment of four debauched gentlemen who mercilessly torture victims, transformed to the Italy of Mussolini in 1946 and used as a metaphor for the director's study of power.

**MILESTONES.** 1976.  
A perceptive fictional documentary by Robert Kramer about the lives and causes of sixties' radicals ten years later.

It is not too late to add other suggestions.  
Use the space provided below.

**ETC.**

1978

OTHER SUGGESTIONS

etc.

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For further information contact:  
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THE  
BALTIMORE  
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1978-79

The Baltimore International Film Festival is only one of the Forum's many activities. Throughout the year we keep the magic screen alive with new and classic cinema from around the world.

For 1978-79, our Monday evening Center Stage series will feature eight widely-applauded efforts including:

Pasolini's *SALO*

Ivory's *ROSELAND*

Varda's *ONE SINGS THE OTHER DOESN'T*

Cacoyannis' *IPHEGENIA*

Look forward to more Thursday night films at the Baltimore Museum of Art, plus a brand new Tuesday evening series, consisting of three eight-part programs highlighted by local film experts.

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## WELCOME

Before the lights begin to dim ... I would like to welcome you to the Ninth Annual Baltimore International Film Festival. Afternoons of nostalgia and evenings of comedy, drama, and mystery await you. This year's Festival will screen twenty-two major features, plus a selection of prize winning independent films from our annual Independent Filmmakers Competition.

Your continued support and interest have spurred on the growth of the Baltimore Film Forum and the Baltimore International Film Festival. Our programs are ever-expanding with exciting plans in the works for our 1978-79 season.

Thank you for joining us at this year's Festival. The Baltimore Film Forum looks forward to your continued participation and enjoyment.

*Hillary L. Aidius*

HILLARY L. AIDIUS  
Executive Director

The Baltimore International Film Festival is sponsored by the Baltimore Film Forum, Inc., which is supported by the Maryland Arts Council, the National Endowment for the Arts, the Office of the Mayor of Baltimore City, the Baltimore County Commission on Arts and Sciences, and the National Association of Theatre Owners.

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Harry Strauss	Harry Strauss
George Udel	George Udel
Jay Zabriskie	Jay Zabriskie

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## THE BALTIMORE INTERNATIONAL FILM FESTIVAL 9

### Feature Films

**PROVIDENCE** (France, 1976, 106 minutes)  
 Director Alain Resnais. Screenplay by David Mercer. Music by Miklos Rosza. With Dina Bogarde, Ellen Burstyn, John Gielgud, Elaine Stritch and David Warner.

On the eve of his 78th birthday, a dying novelist spends a sleepless night mentally composing his last work. Using and abusing his family as his characters, the writer envisions his elaborate fiction—a tale of marital discord and petty jealousy. Director Resnais shows us the illusive tricks that time and memory can play as he sets the major portion of the film in the writer's mind.

Friday, May 12, 7:45 p.m. and Wednesday, May 17, 7:30 p.m.

**JONAH WHO WILL BE 25 IN THE YEAR 2000** (Switzerland, 1976, 115 minutes)  
 Director Alain Tanner. Writers Alain Tanner and John Berger. With Jean-Luc Bideau, Jacques Denis, Miou-Miou.

Eight young leftist radicals in Geneva, Switzerland seek solutions to the problems brought to consciousness by the events of 1968. By conventional standards, these are people who will never amount to anything—but we find hope and renewal in the way they lead their lives. Drawing from the political films of Jean-Luc Godard, Tanner creates the poetic moments and fantasy sequences that make "Jonah" such a charmingly comic film.

Friday, May 12, 10:00 p.m., and Wednesday, May 17, 9:45 p.m.

**STROSZEK** (West Germany, 1977, 108 minutes)

Directed and written by Werner Herzog. Director of Photography Thomas Mauth. Music by Chet Atkins and Sonny Terry. With Bruno S., Eva Mattes, Clemens Scheitz.

Three pitifully misinformed Berliners set out to find El Dorado in wintery Wisconsin. They are led by Stroszek (Bruno S.) through a series of adventures both amusing and touching, as they struggle with unfamiliar language and customs of America. Director Herzog (*Aguirre, The Wrath of God; Every Man for Himself, and God Against All*) resists stereotypes

and predictability, creating mythic images without creating mythic characters.  
 Saturday, May 13, 7:45 p.m. and Thursday, May 18, 7:30 p.m.

**THE AMERICAN FRIEND** (West Germany, 1977, 127 minutes)  
 Director Wim Wenders. Screenplay by Wenders based on Patricia Highsmith's "Ripley's Game." Photography by Robby Müller. Music by Jürgen Kneipper. With Bruno Ganz, Dennis Hopper, Lisa Kreuzer, Gerald Blair.

A terminally ill picture-framer (Ganz) is recruited to murder an underworld figure. His payment, the unfulfilled promise of specialized medical treatment. *The American Friend* is a spellbinding thriller which moves rapidly from the docks of Hamburg, to the streets of Soho and Paris, as Dennis Hopper lures the innocent Ganz deeper and deeper into international intrigue and murder.

Saturday, May 13, 10:00 p.m. and Thursday, May 18, 9:45 p.m.

**EDWARD MUNCH** (Norway, 1976, 167 min.)  
 Directed and written by Peter Watkins. Photography by Odd Geir Saether. With Geir Westby, Gro Fraas, Johan Halsbøg, Gro Jarta.

A moving, complex, portrait of the great Norwegian artist Edward Munch (1863-1944), one of the most influential painters in the founding and defining of European Expressionism. The film reveals 45 years of the artist's life, and the effect that both family and friends had upon his work. Director Watkins has succeeded in revealing the mysteries of the creative process, and the psychological, societal, and economic factors with which an artist deals.

Sunday, May 14, 8:00 p.m.

**DODES 'KA-DEN** (Japan, 1972, 140 min.)  
 Director Akira Kurosawa. Screenplay by Akira Kurosawa, Hideo Oguni, Shinobu Hashimoto. With Yoshitaka Zushi, Junzaburo Ban, Kiyoko Tange.

Master Kurosawa's first film in color travels into the slums of Tokyo to find life, laughter and hope. The sharp contrast between a landscape of despair and the

unconquerable joy of the human spirit is the vehicle for Kurosawa's message: adversity is only in the mind of the beholder.

Monday, May 15, 7:30 p.m. and Friday, May 19, 7:45 p.m.

**PHANTOM OF LIBERTY** (France, 1974, 103 minutes)

Director Luis Bunuel. Screenplay by Bunuel and Jean-Claude Brialy and Milena Vukotic.

A prismatic narrative on the many natures of liberty, beginning with *The Toledo of 1808*—the setting for Goya's *Execution of the 3rd of May*—and wending its way across time, through a couple's sexual episodes, a nurse's adventure in the French countryside, a lecture at a policeman's school and more. All are connected by the peculiar but insistently illogic of a shaggy dog story, and the cinematic command of Bunuel.

Monday, May 15, 9:45 p.m. and Friday, May 19, 10:00 p.m.

**JAIL BAIT** (West Germany, 1972, 99 minutes)

Director Rainer Werner Fassbinder. Screenplay by Fassbinder, based on Franz Xavier Kroetz' play. Photography by Dietrich Lohmann. With Eva Mattes, Harry Baer, Jürg von Liebenfels, Ruth Dreicer.

Fourteen year old Hanni loses her virginity one casual afternoon in a hayloft. Her ferociously religious father, much more moved by the event than Hanni, demands the death penalty. However, it is Hanni who follows through on the suggestion. Fassbinder, as cold as his characters, paints a poison pen picture of the old and new German generations.

Tuesday, May 16, 7:30 p.m. and Saturday, May 20, 7:45 p.m.

**PADRE, PADRONE** (Italy, 1977, 108 minutes)

Directed and written by Paolo and Vittorio Taviani. Photographed by Mario Masini. With Saverio Marconi, Omero Antonutti, Marcella Michelangeli, Fabrizio Forte.

The first film to win both the Grand Prize and Critics Prize at the Cannes Film Festival, *Padre, Padrone* is based on the autobiography of Gavino Ledda, a Sardinian peasant boy who survived his father's brutality to become a soldier, scholar and professor of linguistics. Directors Taviani have goats talk, peasant burst

into song, and statues come to life in a film that seems to be one with its subject: Gavino telling his own stirring story.

Tuesday, May 16, 9:45 and Saturday, May, 20, 10:00 p.m.

### A Festival Within:

#### The Work of Luis Bunuel

**THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ** (Mexico, 1955, 91 minutes)

A young boy is scolded by his nanny for dressing in his mother's corsets. He wishes the nanny dead, and it comes to be. Years later, he is still the victim of this incident which haunts his perceptions of love, death and sexuality.

Monday, May, 22, 7:30 p.m.

**LOS OLVIDADOS** (Mexico, 1950, 91 minutes)

Bunuel weaves a story about the evil effects of poverty in a tale about juvenile delinquents in a Mexican slum. His film stresses the importance of re-education through love, trust and work, and the realization that injustice, pain and evil will always remain.

Monday, May 22, 9:45 p.m.



NAZARIN (Mexico, 1958, 92 minutes) Nazarin, the priest sets out on a foredoomed path to lead a Christian life and help the poor, while Director Bunuel asks if the priest "is a good and simple Christian struggling with the Devil, or a self-deceiving man guiled by an inadequate system?"

Tuesday, May 23, 7:30 p.m.

THE EXTERMINATING ANGEL (Mexico, 1962, 91 minutes)

After an elegant dinner party, the guests find it awkward, and later impossible to leave. Trapped in the great mansion they are easy game for the social scalpel of Bunuel. The director says: "Hell is not oneself. Hell is a lot of people who won't go."

Tuesday, May 23, 9:45 p.m.

#### MIDNIGHT SHOWS

DESPERATE LIVING (Baltimore, 1977, 90 minutes)

Directed and written by John Waters. With Jean Hill, Susan Lowe, Edith Massey, Mary Vivian Pearce, Liz Renay, Mink Stole.

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The director of *Pink Flamingos* and *Female Trouble*, brings us *Desperate Living*, a monstrous fairy tale comedy dealing with mental anguish, lesbianism, and political corruption. *The Village Voice*, in reviewing this film, calls John Waters "an austere economically director who is figuratively comparable to Bresson. He is a driven, integral stylist."

Friday, May 12, Midnight.

THE HARDER THEY COME (Jamaica, 1973, 103 minutes)

Director and Producer Perry Henzell. With Jimmy Cliff, Janet Barkley and Carl Bradshaw.

A young Jamaican musician watches his first hit record top the charts while his personal life falls apart: he is being sought for the murder of a policeman during a drug bust. Jimmy Cliff shares the starring role with Jamaica's reggae music and scenes of the island's culture.

Saturday, May 13, Midnight

Beyond THE VALLEY OF THE DOLLS (USA, 1970, 109 minutes)

Director Russ Meyer. With Dolly Read,

(6)

Cynthia Myers, John Lazar.

The first big budget film made by Russ Meyer traces the fortunes of a female rock trio as they tour the country. Though Meyer spoofs sex-ploitation, he makes no claims to "rise above it." An outrageously funny film featuring a screenplay by Pulitzer Prize winner Roger Ebert, Chicago Sun-Times film critic.

Friday, May 19, Midnight

IT CAME FROM OUTER SPACE (USA, 1953, 81 minutes)

Director Jack Arnold. Based on a treatment by Ray Bradbury. With Richard Carlson, Barbara Rush, Charles Drake, Kathleen Hughes.

An amateur astronomer in a small Arizona town spots a UFO landing. Soon, townspeople begin acting strangely, their minds and bodies taken over by alien creatures. One of the earliest and most effective of sci-fi "invasion" films, this 3-D spectacle transforms the Arizona desert into a sinister landscape that hides these aliens.

Special 3-D glasses provided free.  
Saturday, May 20, Midnight

#### MATINEES

CANADIAN PACIFIC (USA, 1949, 81 minutes) Directed by Edwin L. Martin. TARZAN'S SAVAGE FURY (USA, 1952, 80 minutes) Directed by Cy Endfield.

Randolph Scott, Jane Wyatt and Victor Jory ply their considerable talents in *Canadian Pacific*, the story of a railroad surveyor who constructs train links with one hand while fighting Indians with the other.

Meanwhile, in the jungle, Lex Barker unleashes *Tarzan's Savage Fury* to the delight of Dorothy Hart . . . and you.

ALSO: A serial, plus a cartoon. A grand return to the days of the Saturday Matinee.

Saturday, May 13, 2:00 p.m.

LITTLE WOMEN (USA, 1949, 121 minutes)

Director Mervyn LeRoy. Based on Louisa May Alcott's novel. With June Allyson, Peter Lawford, Margaret O'Brien, Elizabeth Taylor, Janet Leigh, Mary Astor.

Louisa May Alcott's classic novel comes to life as Meg, Beth, Amy and Jo grow up before our eyes. Our Mother's Day present to moviegoers.

Sunday, May 14, 2:00 p.m.

## 20 VARIETIES



  
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(7)

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**SILENT RUNNING** (USA, 1970, 90 minutes)  
 Director Douglass Trumbull. Music by Joan Baez. With Bruce Dern.  
 Earth's last forests, suspended in bubbles are watched over by caretaker Bruce Dern in this futuristic tale. These forests, expensive luxuries, are suddenly considered unnecessary and are ordered to be destroyed. A revolutionary and romantic adventure tale by Douglass Trumbull, a master of special effects (*2001: A Space Odyssey, Close Encounters of The Third Kind*).

Saturday, May 20, 2:00 p.m.

**THE ADVENTURES OF ROBIN HOOD**  
 (USA, 1938, 105 minutes)  
 Directors Michael Curtiz and William Keighley. With Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains, Patric Knowles, Eugene Pallett, Alan Hale.

Errol Flynn plays the mightiest swash-buckler of all times, as Robin Hood and his merry men battle the Prince and Sheriff of Nottingham. Fantastic swordfights enliven this adventure tale which continues to delight audiences of all ages.

Sunday, May 21, 2:00 p.m.

#### INDEPENDENT SHORT FILMS

Independent short films to be screened with features are: Lelouch's *RENDEZVOUS WITH PROVIDENCE*; Dreissen's *THE KILLING OF AN EGG* with STROSZEK; Dodge's *BIRD LIVES!* with *THE HARDER THEY COME*; Sugerman's *IRA SLEEPS OVER WITH LITTLE WOMEN*; Hodgdon's *TRUTHFULLY SPEAKING* with *PHANTOM OF LIBERTY*; Taylor's *SINGLE FATHERING* with *JAILBAIT*; Dauber's *SPACEBORNE* with *SILENT RUNNING*; Fosselius' *HARDWARE WARS* with *IT CAME FROM OUTER SPACE*; Hodgdon's *DIALECTIC DEFINITIONS* with *THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ*; Short's *KUDZU* with *LOS OLVIDADOS*; Lelouch's *TURKIYE* with *NARIN*; Drovin's *MINDSCAPE* with *THE EXTERMINATING ANGEL*.



#### The Chamberlain Gift Collection

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#### The Best of Festival: The Independent Filmmakers' Competition

**SUNDAY, MAY 21**

Part 1, 7:30 P.M.

**THE SHARED EXPERIENCE** Filmmaker: Michael R. Lawrence (Baltimore, 28 minutes)

"The Shared Experience" is a broad look at the transmission of human experience across the ages, and features interviews with Dr. Lewis Thomas, Noam Chomsky, Alexander Marshack, and John Kenneth Galbraith. Winner of the Maryland Filmmakers' Award.

**JOKING: NO LAUGHING MATTER** Filmmaker: Michael Siporin (USA, 17 minutes)

"Joking: No Laughing Matter" is a preposterous, pseudo-scientific study of why we laugh. This parody of educational films, replete with diagrams, lab experiments and documentary footage, asks if we, in a world of modern technology, have lost the ability to laugh.

**CROCK OF GOLD** Filmmaker: Dennis Lanson (USA, 19 minutes)

"Crock of Gold" chronicles the spectacular rise to success of J. Krauss, America's reigning hamburger king.

**ELIZABETH SWADOS: THE GIRL WITH THE INCREDIBLE FEELING** Filmmaker: Linda Feferman USA, 39 minutes)

A joyous film in celebration of a remarkable talent. Ms. Swados—author, composer, performer—is responsible for the current Broadway show "The Runaways," originally produced at Joseph Papp's Public Theatre.

**GRAVITY** Filmmakers: David Wechter and Michael Nankin (USA, 9 minutes)

In this hilarious tribute to educational films, Mary Jane finally finds the answer to the question, "What makes the sun set?"

**MINDSCAPE** Filmmaker: Jacques Drouin (Canada, 13 min.)

In this animated piece, a painter steps into the scene of the landscape he is painting, and travels the regions of his mind. The moving images of this film were created by manipulating 240,000 pins on a perforated screen.

Part 2, 9:45 P.M.

**LOCAL COLOR** Filmmaker: Mark Rappaport (USA, 116 minutes)

The Baltimore International Film Festival is proud to show this prize-winning feature-length film of such high quality. "Local Color" is a black comedy involving husbands and wives, a gay couple, and two single women, whose lives intertwine in sexual involvements, family ties and shared dreams.

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## The Independent Filmmakers' Competition

The 1978 Independent Filmmakers' Competition attracted more than 130 entries from across the United States and around the world. Films were entered in six categories—Animation, Dramatic, Documentary, Experimental, and Films For, By and About Children. Screening panels, composed of filmmakers, critics, writers, and artists, selected the best three in each category, with final judges then determining Festival winners and awarding \$2,000 in cash prizes. The Baltimore Film Forum is especially pleased to announce that a Maryland Filmmaker's Award, sponsored by the Regional Media Center of the University of Maryland Baltimore County, will be presented to Michael R. Lawrence, of Baltimore, for "The Shared Experience."

The Best of Festival evening, Sunday, May 21, will feature the prize winning films of this year's competition.

First Prize: Jacques Drouin, MINDSCAPE

Second Prize: Mark Rappaport, LOCAL COLOR

Third Prize: David Wechter, Michael Nankin, GRAVITY

Fourth Prize: Linda Feferman, ELIZABETH SWADOS: THE GIRL WITH THE INCREDIBLE FEELING

Honorable Mention:  
Dennis Lanson, CROCK OF GOLD  
Michael Siporin, JOKING: NO LAUGHING MATTER  
James Benning, 11 x 14

## ANIMATION

### BEST IN CATEGORY

Jacques Drouin, "MINDSCAPE," Canada  
Michael Siporin, "JOKING: NO LAUGHING MATTER," USA  
Peter Bodge, "BIRD LIVES," USA

Yvonne Anderson, "I SAW THEIR ANGRY FACES," USA  
Doug Aberle, "CAMERA-MAN," USA  
Paul S. Boyington, "CRUDE," USA  
Scott R. Bracken, "COMEUPPANCE," USA  
Dan Daso, "TWO STORIES," USA  
Jaroslav Doubrava, "HUGO AND BOBO:

A MAN AND HIS DOG," Czechoslovakia  
David G. Ehrlich, "ROBOT," USA  
John and Faith Hubley and Garry Trudeau, "THE DOONESBURY SPECIAL," USA  
Flip Johnson, "FRANKENSTEIN CRIES OUT," USA  
Dave McCullough, "THE SHELL GAME," USA  
Albert Meisel, "CONQUERING THE PAPER MOUNTAIN," USA  
J. Noyes Scher, "ASHTRAY BALLET," USA  
Jody Silver, "BIRTH OF THE BIG MAMOO," "A PENNY SUITE," USA  
Jeannie Youngson, WHEREVER CHARLIE WENT, "THE FLOWERS GREW," "THE HORRIBLE DREAM OF ELEANOR BEEM," "MARJORIE BEEM AND THE DRAWING MACHINE," USA  
John Zieliński, "ARMCHAIR ADVENTURES FOR THE ANGLER," USA

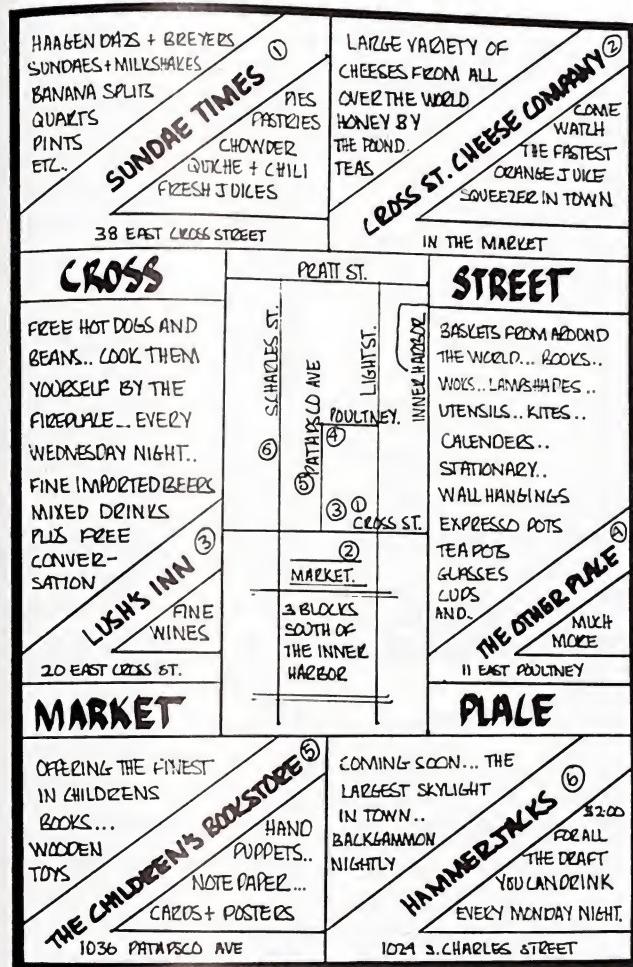
## DOCUMENTARY

### BEST IN CATEGORY

Linda Feferman, "ELIZABETH SWADOS: THE GIRL WITH THE INCREDIBLE FEELING," USA  
David Gluck, "TWO BALL GAMES," USA  
Marjorie Short, "KUDZU," USA

Helene Abrams, "DEAR MR. AND MRS. BERTHOLF," USA  
Ross Albert and Jacqueline Cambas, "DEPOSITION," USA  
Amelia Anderson, "SCOTT JOPLIN," USA  
Geri Ashur, "ME AND STELLA," USA  
Nancy Baer, "ALICE NEEL, COLLECTOR OF SOULS," USA  
Saul Bass, "BASS ON TITLES," USA  
Dan Bessie, "BABYDANCE," USA  
Shawnee Brittan, "THE AMERICAN INDIAN EXPOSITION," USA  
Joseph Campbell, "BREAK BOUNDARY," USA  
Lance Carlson, "CHARLIE . . . CHARLES M. STERNBERG, PIONEER FOSSIL HUNTER," USA  
Richard Chisolm, "OUT OF THE DARK," Maryland  
Paul Buck and Art Ciocco, "EQUALITY, USA  
Jeff Cipin and Barry Shafer, "CONVICTED," Canada  
Tom Cook and Jim Nicoloro, "WE ARE WATER," USA

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Ed Darin, "THE STRANGERS," USA  
 Philip M. Dauber, "SPACEBORNE," USA  
 Michael DiLauro, "SWEET POTATO," USA  
 Charles and Ray Eames, "DAUMIER: THE PARIS AND THE SPECTATOR," "THE LOOK OF AMERICA," USA  
 Stuart Finley, "SEWERS," USA  
 Herb Fuller, "STRETCHING SOFT EARS," USA

Robert F. Gates, "IN MEMORY OF THE LAND AND PEOPLE," USA  
 Michael Healy, "CHANGES," USA  
 Gary Hill, "FOOD FROM TRASH," USA  
 Kathy Nevin Hoffman and Ken Lehman, "MASSAGE," USA  
 Man-Delta Horwitz BERNICE AT 50," Maryland  
 Robert Hunt, Greg Stiever and Elaine Smuklis, "MANIFEST," USA  
 Dan Keller and Charles Light, "THE LAST RESORT," USA  
 Judith Keller, "WOMAN: WHO IS ME?" USA  
 Michael R. Lawrence, "THE SHARED EXPERIENCE," "THE THIRTY-SECOND DREAM," Maryland  
 Claude Lelouch, "TURKIYE," France  
 Brian Lewis, "MEDITATIONS," USA  
 Kay Loveland, "PARENTHOLD:A TEXAS CHRONICLE," USA  
 Cynthia Salzman Mondell and Allen Mandell, "WHO REMEMBERS MAMA?" USA  
 Allen D. Moore, "ART LENHART: LIGHT ON ROCK," USA  
 Carlton Moss, "GIFT OF THE BLACK FOLK," USA  
 Frank and Caroline Mouris, "TENNESSEE SAMPLER," USA  
 Sally Barrett Page, "AIN'T NOBODY'S BUSINESS," USA  
 Bill Ferris and Judy Peiser, "FOUR WOMEN ARTISTS," USA  
 David A. Phillips, "A SEA IN THE CLOUDS," USA  
 Robert Radicki, "FOR THE BENEFIT OF THE COUNTRY HEREAFTER, USA  
 Jack M. Sell, "ALBANY JR. COLLEGE—A NEW BEGINNING," USA  
 S. Martin Shellon, "299 FOXTROT," USA  
 Robert Steele, "FOREVER FURNESS," USA  
 Robert Stiles, "NOT SO VACANT LOTS," Maryland  
 Ron Taylor, "GYPSY YODELER," SINGLE FATHERING," USA  
 Sue Jensen Weeks, "SPRING CITY," USA  
 David D. Williams, "RICHMOND TRAVELOG," USA  
 Rachel Wohl, "ROSI," Maryland

#### DRAMATIC

##### BEST IN CATEGORY

Mark Rappaport, "LOCAL COLOR," USA  
 Carol Dysinger, "SIXTEEN DOWN," USA  
 Wechter/Nankin, "GRAVITY," USA  
 Honorable Mention  
 Dennis Lanson, "CROCK OF GOLD, USA

Mark Belair, "A DREAM PARABLE," USA  
 David Berger and Wally Coberg,  
 "RAPPACCINI'S DAUGHTER," Maryland  
 Len Berman and Don Ham, "THE SHADOW," USA  
 Richard Casey, "SON OF CONEY ISLAND," USA  
 Todd A. Clarke, "HIT AND RUN," USA  
 Karil Daniels, "ECHOES," USA  
 Dan Dinello, "SATURNALIA," USA  
 Steven Elkins, "MEDUSA CHALLENGER," USA  
 Ron Ellis, "BACKTRACK," USA  
 David Grotenstein, "GRAPEFRUIT ALLEY," USA  
 Jeffrey Gurkoff, "A LITTLE DEATH," USA  
 Raymond Hylenki, "CARLA," USA  
 Randall Kleiser, "PORTRAIT OF GRANDPA DOC," USA  
 Lou Lefort, "TWO DAYS," Maryland  
 James W. Morris, "CATTAILS," USA  
 Caroline Mouris and Shelby Leverington, "THE DETOUR," USA  
 Muffie Meyer and Aviva Slesin, "THE FAT FILM," USA  
 Charles Mullin, "JIMMY'S BIOGRAPHY," USA  
 James Robinson, "SARDIS," USA  
 J. B. Schamp, "OPUS NO. 4," Maryland  
 David S. Sheppard, "THE BOARDWALK," USA  
 Walter Ungerer, "THE ANIMAL," USA

#### EXPERIMENTAL

##### BEST IN CATEGORY

James Benning, "11 x 14," USA  
 Carel Rowe, "GRAND DELUSION," USA  
 Warren Bass, "CITY VIEW," USA

Ross Albert and Jacqueline Cambas, "PUSH UPS," USA  
 Dominic Angerame, "NEPTUNIAN SPACE ANGEL," USA

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Jordan Belson, "MUSIC OF THE SPHERES," USA  
 Walter Blitz, "??!, USA  
 Richard C. Christian and C. Claeys, "TANGENTS," USA  
 Mary Dunn, ". . . THINE THE SECUREST FOLD," USA  
 R. Bruce Elder, "UNREMITTING TENDERNESS," "LOOK! WE HAVE COME THROUGH!!", Canada  
 Dana Hodgdon, "TRUTHFULLY SPEAKING," "DIALECTIC DEFINITIONS," USA  
 Doloris Holmes and Ray Wishinski, "ROOM OF THE WHITE MASK," USA  
 Edward Jones, "A TOUTE BETISE," USA  
 Marshall Kelly, "SPRING," USA  
 Bill Knowland, "IMPLOSIONS PARTS I & II," USA  
 Claude Lelouch, "RENDEZVOUS," France  
 Howard E. Lester, "SLIDE SHOW," USA  
 Dave McCullough, "FIVE LINES," USA  
 Toney Merritt, "FINE FRENCH PHRASES & OTHER FABLES," "FALL WORKS II '77," USA  
 Owen Shapiro, "CHAMELEON," USA  
 Lillian and J. P. Sommersault, "MURAL," USA  
 Jean Sousa, "THE CIRCUS," USA

Jacqueline Cambas Sturman, "A MILLION DOLLARS," USA  
 Dave Viera, "DEATH IMAGES FOR AN OLD MAN," USA  
 David Watson, "PLANETS," USA  
 P. B. Weller, "DOWNTOWN," USA  
 David D. Williams, "THE BLACK AND WHITE RUNNING," USA

#### FILMS FOR, BY AND ABOUT CHILDREN BEST IN CATEGORY

Andrew Sugerman, "IRA SLEEPS OVER," USA  
 Ernie Fosseilus, "HARDWARE WARS," USA  
 Paul Driessen, "THE KILLING OF AN EGG," Holland  
 Robin B. Armstrong, "BOBBY," USA  
 Jamil Simon, "THE TIME HAS COME," USA  
 Daniel G. Smith and Gary Templeton, "ELISABETH AND THE MARSH MYSTERY," USA  
 David A. Watson, "A DAY AT THE BEACH," USA

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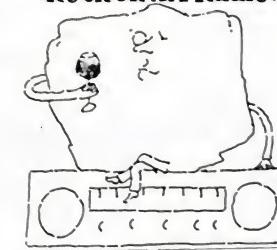
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## CENTER STAGE HANDS PRESENT

### Cinema '78

	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Ruth Gordon Week	June 14 In Person: Ruth Gordon	June 15 Where's Poppa? 7:30	June 16 Harold and Maude	June 17 Where's Poppa? 7:30
Harold and Maude		Rosemary's Baby 9:30	7:30, 9:30	Rosemary's Baby 9:30
8:00 Reception Following				
Musicals	June 21 Seven Brides for Seven Brothers 7:30 An American in Paris 9:30	June 22	June 23 The Gay Divorcee 7:30 Easter Parade 9:30	June 24
Love In the Cinema	June 28 Franco Zeffirelli's Romeo and Juliet 7:30, 10:00	June 29	June 30 Elvira Madigan 7:30 Black Orpheus 9:30	July 1
From the Broadway Stage	July 5 The Man in the Glass Booth 7:30, 10:00	July 6 Cabaret 7:30, 10:00	July 7 The Boys In the Band 7:30, 10:00	July 8 Cabaret 7:30, 10:00
The Great Performances	July 12 Charly 7:30 The Miracle Worker 9:30	July 13	July 14 Lady Sings the Blues 7:30, 10:00	July 15
The Unusual	July 19 The Yellow Submarine 7:30, 10:30 Fantastic Planet 9:15	July 20	July 21 Dr. Strangelove 7:30 A Clockwork Orange 9:30	July 22
Jack Nicholson/ Bruce Dern	July 26 Easy Rider 7:30 The Easy Pieces 9:30	July 27	July 28 The King of Marvin Gardens 7:30 Smile 9:30	July 29
Suspense In the Cinema	August 2 Diabolique 7:30 The Postman Always Rings Twice 9:30	August 3	August 4 Seconds 7:30 North By Northwest 9:30	August 5
The Original/ The Remake	August 9 Casablanca 7:30 May It Again, Sam 9:30	August 10	August 11 The Philadelphia Story 7:30 High Society 9:30	August 12
The Fun Films	August 16 Take the Money and Run 7:30 The Producers 9:30	August 17	August 18 Auntie Mame 7:30, 10:00	August 19

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### Independent Film Competition Judges FINAL JUDGES

Leo Braudy, Professor of English, Johns Hopkins University, author of "Jean Revoir: The World of His Films."

Helen Cyr, Head, Audio-Visual Department, Enoch Pratt Free Library (Maryland State Library Resource Center). Stan Vanderbeek, filmmaker, Professor of Fine Arts, University of Maryland, Baltimore County.

John Waters, filmmaker.

Garry Wills, Adjunct Professor of Humanities, Johns Hopkins University, author of "Nixon Agonistes" and "Bare Ruined Choirs."

### CATEGORY JUDGES

Angela Aleiss	Martha Read
Mary Bahr	Nancy Rome
David Beli	Susan Rome
Vicki Billings	Richard Rosol
Dorothy Braudy	Richard Ross
John Buelow	Amalie Rothschild
Eilen Carter	Geoff Royce
Richard Chisolm	John Russell
Richard Craig	Carl Schultz
Mark Davis	Donna Sebly
Schuyler Denham	Linell Smith
Kathy Dunn	Laurie Stepp
Howard Ehrenfeld	Fred Stern
Richard Elisberry	Rosalie Street
Bruce Ettinger	Joan Erbe Udel
Bill Farmer	Vesna Vuynovich
Ann Feild	Ken Wagner
Michael Frommeyer	Arlene Weiner
Nancy Gilfoyl	Sally Whited
Mike Giuliano	Rachel Wohl
Steve Glassman	Steve Yeager
Thea Glidden	Meredith Young
Bob Goald	Jay Zabriskie
Irv Greif	Sam Zappas
Rosemary Hannan	



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## Thank You

to the following individuals and organizations for their help with the Baltimore International Film Festival 9 and the Forum's year-round activities.

**Mayor William Donald Schaefer**  
Baltimore County Executive  
**Ted Venetoulis**  
Maryland Arts Council  
**Kenneth Kahn**  
Mayor's Advisory Committee on Art and Culture  
**Jody Albright**  
Baltimore County Commission on Arts and Sciences  
**Julianna Alderman**  
National Association of Theatre Owners  
**Leon Back**  
**Vera Wolf**  
Baltimore Museum of Art  
**Tom Freudenthal**  
**Brenda Edelson**  
**Carol Rose Palmer**

The Enoch Pratt Free Library  
Bill Hewitt  
Mark Sober  
Howard A. Wagenheim  
Ira Miller  
Center Stage  
Peter Culman  
Linda Kinsey  
Paula Marmon  
Maryland National Bank  
The Creative Group  
Jerry Lifofsky  
Lauren Hurd  
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Office of the Chaplain, Johns Hopkins University  
Lorinda Riddle  
Jim Welsh  
Theatre Project  
Phil Arnoult

Judith Klein  
John Wilson  
Ernst and Ernst  
Kevin Whelan  
Floraine Applefeld  
Flo Harbold  
Lincoln F. Johnson  
Leo Braudy  
Bill Poulos  
Ralph Harper  
Mark Miller  
Phoebe Stanton  
William Arrowsmith  
Richard Macksey  
Ann Jensen  
Winn Booth  
Joe Liberto  
Neil Greenberg  
Ken Tipper  
Bill Startt  
Mike Spanoll  
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Windy Deese  
Marie Hopkins  
The Whistling Oyster  
Society for the Prevention of Fells Point and Federal Hill  
David Bell  
Sister Marie Elena McCormick  
Dobra Czeszochowski  
Richard Keenan  
Delores DeLuxe  
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(19)

Sunday Sun April 9, 1978 p 1, 3

# 9th International Film Festival here attracts 150 entries

By J. WYN ROUSUCK

While about 70 million Americans watched the Academy Awards last Monday night, 30 Baltimoreans sat in two Maryland Institute classrooms screening independent films for the Baltimore International Film Festival competition. This focus is evidence that the BIFF is in sharp focus for 1978.

Now in its ninth year, the festival is, according to Stuart H. Rome, president of the sponsoring organization, one of the few in the country combining feature and independent films. And, while there are bigger, better-known festivals, such as those in New York and San Francisco, he stresses that they are largely commercial whereas Baltimore's is nonprofit.

Twenty feature programs will be shown over a 12-day period, from May 12 through 23, five events and three days more than last year.

One hundred and fifty entries, the largest number ever, have been submitted to the competition from all over the world. They fall into five categories: animation, experimental, dramatic, documentary and films for, about and by children. The best of these will be shown on Sunday, May 21, at 7:30 P.M. Some of the shorter selections will be screened prior to the scheduled features. The festival, which began in academic surroundings and only two years ago moved into a movie theater, will be held at the Playhouse, 25th and Charles streets.

## Won Academy Awards

Independent films from the last four festivals have later won Academy Awards — Frank Morris's college animation "Frank Film" in 1974, a short French narrative called "One-Eyed Men Are Kings" in 1975, a clay animation entitled "Closed Mondays" in 1976 and an Australian animation called "Lesuire" in 1977. Mr. Rome defines an independent film as one made independently of major studios. A feature film is one that is 90 minutes or longer in length.



"Padre Padrone," by Italian brothers Paolo and Vittorio Taviani, was winner of Golden Palm for best film at Cannes, as well as International Critics Prize. It is among feature programs in the 9th Baltimore International Film Festival.

Notice of the competition was sent to an international mailing list of over 1,000 names, and it was also advertised in "The Filmmakers Newsletter." The entry form states: "The Baltimore International Film Festival seeks quality films regardless of their orientation or length. In the past, judges have tended to favor innovative, independent films of moderate length." By March 31, all eligible films had been received.

Initially the festival held open judging, but beginning in 1976, separate panels, made up of knowledgeable people in the community, were assigned to each category. Last year there were 30 judges. This year each panel has 15 judges, selected by the festival steering committee. The screenings are free and open to the public, held in the Corpus Christi Building of the Maryland Institute at 7:30 P.M., Monday through Thursday, the first three weeks in April.

The judges assign each film a rating from 1 to 100 and score it on visual, sound, editing, direction and concept. They are told to consider: "How valid and original is the artist's vision, and how successful is he/she in communicating that vision on film?" Written evaluations are returned with each film. The judges choose the best three in each category, which receive certificates, plus any others they feel are worthy of being presented. The children's films are screened privately. Children are included in the panel.

A group of seven final judges then views the top 15 films. This year the judges are: Gary Arnold, film critic, the Washington Post; Leo Braudy, faculty member, the Johns Hopkins University, film critic and writer; Thomas Cripps, film historian, Helen Cyr, head of the audio-visual department, Enoch Pratt Free Library; the library has purchased many of the past award-winning films, which may be borrowed; Stan Van der Beek, filmmaker, faculty member, University of Maryland Baltimore County; Garry Willis, columnist; and John Waters, filmmaker.

Fifteen hundred dollars in prizes — \$1,000 from the National Association of Theater Owners of Maryland and \$500 from entry fees and ticket sales — is awarded, and can be divided any way the judges see fit. In addition, an honorarium of \$1 per running minute is given to each film screened at the festival. Also, the regional media center at UMBC is presenting \$100 to the best film by a Marylander.

On the first day of judging, last Monday, submissions in the animation and dramatic categories were screened. The dramatics ranged from a 40-minute film entitled "Son of Coney Island" and featuring Baltimore's Bess Armstrong (now the lead in the TV show "On Our Own") to a slightly shorter cinematic adaptation of Hans Christian Andersen's "The Shadow." After 15 minutes the leader of the group would let the rest of the jurors vote on whether to continue. In both these cases the pieces were seen through to the end, although opinions on their quality were mixed.

Next door, where animations were being viewed, applause broke out after the black and white "Mindsight" by Quebec filmmaker Jacques Drouin. The technique involved manipulating 40,000 pins on a perforated screen. A Czechoslovakian entry, "Hobo and Bobo: A Man and his Dog," was also well received. Other examples were "Bird Lives," based on the life of Charlie Parker, and a clever three-minute presentation, "The Killing of an Egg," about a man eating a hard-boiled egg.

## Survey of judges

A quick survey of the judges revealed two architects, several artists, a few reporters, the author of two books on needlepoint, an English instructor, a university administrator and a woman in public relations.

The feature films were chosen by a committee of about a dozen people from the 50-member board of the Baltimore Film Forum, the sponsoring organization. The committee began with a list of over 100 films and surveyed available reviews. Screenings took place from November

through early January, either in members' homes or at theaters in New York, Washington or Philadelphia. Of the foreign films, only those not otherwise available in Baltimore were considered.

Mr. Rome, a member of the committee, says, "We were looking for films of high quality that would satisfy an audience that took films seriously and that succeeded as art and as entertainment."

"Providence" (1976), the first English language film by French filmmaker Alain Resnais, opens the festival on Friday, May 21, at 7:45 P.M. Shot in Belgium, it stars John Gielgud, Dirk Bogarde, David Warner, Ellen Burstyn and Elaine Stritch. "Providence" is about 78-year-old novelist dying of cancer and imagining his next novel. He uses his wife, son, daughter-in-law and bastard son as characters. In the morning they arrive for his birthday celebration and turn out to be quite different from the novelist's perceptions.

Much publicity lately has proclaimed the Seventies the decade of the German filmmaker. The BIFF schedule is certainly indicative of this, highlighting works by three prominent Germans: Wim Wenders' "The American Friend" (1977) is a Hitchcock-style thriller in which a Hamburg picture framer (Bruno Ganz) suffering from a fatal disease meets an American (Dennis Hopper) who involves him in a plot through which he is offered support for his family in return for murdering a Mafia figure. In English subtitles, the movie is set in Hamburg. Paris, New York and Munich, with a murder taking place on a train, evoking inevitable comparisons to "Strangers on a Train." The festival is also presenting "Strozeck" (1977) by Werner Herzog and "Jail Bait" (1977) by Rainer Werner Fassbinder.

"Padre Padrone" (1977) by the Italian brothers Paolo and Vittorio Taviani, is the winner of the Golden Palm for the best film at Cannes as well as the International Critics' Prize. It is loosely based on the

Continued on Page 3

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THE SUN, Sunday, April 9, 1978

D 3

# 150 entrants in film festival

Continued from Page 1

true story of a Sardinian shepherd, Gavino Ledda, who led an isolated, illiterate life tending sheep until he was 20 and was drafted into the military, where he educated himself and eventually earned a degree in Glottology and wrote a book about himself. The story is introduced by Ledda, now in his mid-thirties.

Tom L. Freudenheim, director of the Baltimore Museum of Art, will give a talk in connection with "Edvard Munch" (1976), by English director Peter Watkins, at 8 P.M., Sunday, May 14. This film, in Norwegian and German with English narration and subtitles, has been called "one of the few films about a serious artist that can be taken seriously" by New York Times critic Vincent Canby. Munch (1863-1944) was one the most significant European Expressionist painters. His mother died of tuberculosis when he was five; his sister died of it 10 years later, and his father and brother also died during his youth. In addition to the theme of death,

the film is the only piece on the artist to deal with Munch's tumultuous love affair with the married woman he identified in his diaries as "Mrs. Heiberg."

On Monday, May 15, through Friday, May 19, the BIFF has put together a special program for Baltimore area junior and senior high school students. Prize-winning shorts from the competition will be shown along with "The Learning Tree," photographer Gordon Parks's story of two black teen-age boys growing up in a small Kansas town in the 1920's. Hillary L. Aldus, executive director of the Film Forum, explains that study guides are being prepared by graduate students at Morgan State. The two-hour program, beginning at 10:30 A.M., costs \$1 per student and is free to faculty.

The festival is characterized by diversity. Weekend matinees are family films, such as "Little Women" (1949) to be shown on Mother's Day and "The Adventures of Robin Hood" (1938) with Errol Flynn, to be screened the following week.

Also, five films by the Spanish surrealist Luis Bunuel will be presented. The 12:15 A.M. shows draw the biggest crowds, and this year two of the highlights are Baltimorean John Waters's "Desperate Living" (1977) and Russ Meyer's "Beyond the Valley of the Dolls" (1970). Science fiction enthusiasts will be able to see Jack Arnold's "It Came From Outer Space" (1953) in 3-D.

Mr. Rome says the average crowd size is 200, "far from a sellout, but growing," and he describes the audience as generally younger, less affluent and more liberal than the cultural community supporting the more established institutions such as the Mechanic and the Symphony.

Festival budget is \$23,000

The festival budget is \$23,000, which comes from admissions, charitable contributions and grants. In comparison, the more commercial San Francisco festival has a budget of \$225,000. The total budget of the Baltimore Film Forum is \$31,500. The forum is supported by the Maryland Arts Council, the Mayor's Advisory Committee on Art and Culture, the National Endowment for the Arts, the National Association of Theater Owners of Maryland, the Sunpapers and the Baltimore County Arts Council.

Besides the festival, the forum runs a series at Center Stage, one Monday a month from September through May, the Maryland Committee for the Humanities paid in part for two programs — a lecture/film presentation on Thursdays from September through December co-sponsored by the forum, the Baltimore Museum and the Pratt library, and, from January through March, classics of the French cinema, also with a speaker; in February and March the forum conducted two weekend programs at the Theater Project ranging from third world films to Charlie Chaplin; on Tuesday and April 18 it will hold seminars on sound and lighting, respectively, at the Waverly Branch of the Pratt library; on Thursday it will lead a tour to the American Film Institute at Kennedy Center in Washington; and since last September it has been publishing a calendar listing every non-commercial film shown in the area.

Many of these programs are free. General admission to the BIFF is \$3. For information on it, or any of the other forum activities, call 685-4170. To receive the film calendar and get on the mailing list, send a self-addressed, stamped envelope to: The Baltimore Film Forum, Inc., P.O. Box 903, Baltimore, 21203. The word is apparently spreading because in the past year the size of the mailing list has doubled to the present 4,000.



"Providence," the first English language film by French filmmaker Alain Resnais, and shot in Belgium, opens the Baltimore International Film Festival, May 21.

BALTIMORE FILM FORUM, INC.  
MEETING OF THE EXECUTIVE COMMITTEE  
HELD: August 16, 1978

A meeting of the Executive Committee of the Baltimore Film Forum, Inc. was held at Johns Hopkins University, on Wednesday, August 16, 1978, in accordance with prior notice duly given to all members of the Committee. The following persons were present:

Hillary Aidus  
Sue Baker  
Helen Cyr  
Lincoln Johnson  
Harold Levin  
Richard Macksey  
Stuart Rome  
George Udel

It was announced that Hillary Aidus' CETA grant has been extended through March 30, 1979.

Members discussed the topic of a permanent home for the Baltimore Film Forum. A strong recommendation was made to develop a long-term arrangement with the Baltimore Museum of Art. The ideas presented are to be passed on to Maurice Braverman, who is heading the committee at work on developing a Forum proposal for a space-sharing arrangement with the Museum.

The question of where to locate the October weekend of French films was discussed. Among sites being considered are the Walters auditorium, Notre Dame's LeClerc Hall and CCB's Harbor Campus forum.

There exists a lack of confirmation on the exact fiscal arrangements between the Forum and the Museum, regarding the forthcoming Thursday night series starting in October, 1978. Helen Cyr is to get in touch with Brenda Edelson of the Museum staff and firm up these arrangements.

The Forum's fundraising letter has thus far brought in contributions of approximately \$980.00.

The Executive Committee gave Hillary Aidus authorization to hire some person(s) to provide clerical assistance, contingent upon the availability of funds.

Carl Schultz recommended the Forum investigate the NEA-sponsored program to fund visiting lecturers.

The Forum's newly formed Programming Committee will hold its first meeting on Monday, August 21, 1978, at 7:30 p.m. in the Johns Hopkins University's Tudor and Stuart Club Room.

The Executive Committee then discussed the goals of the Programming Committee, namely to plan the program for the coming year's Baltimore International Film Festival. Following this discussion, upon a motion duly made, seconded and carried, it was unanimously:

RESOLVED, that in order to carry out the work of the Programming Committee, it will be necessary for members of the Committee to see the widest possible number of recent films, exclusive of those playing in local commercial theaters. This may entail the need to travel to Washington, D.C., New York City or other cities. The corporation does not have funds with which to make reimbursement for travel expenses and theater admissions so incurred by members of the Programming Committee. Accordingly, such expenses are hereby acknowledged as incurred for the benefit of, and as contributions to, the Corporation.

The role of a Forum/Festival program coordinator (for such events as the Independent Filmmaker's Competition and a school film program) was discussed in terms of several different directions the Forum might take in an effort to fill this position. It was noted that Ian Moore has expressed strong interest in the position.

The Executive Committee approved Hillary Aidus' requests for acquisition of a rubber stamp and a copying machine.

Information on a proposed Fundraising Committee was presented. Pat Moran has agreed to serve as chairperson. Proposed members (who have not yet been contacted regarding their willingness to serve) include Neal Borden, Randy Rothschild, Irv Greif, Steve Glassman, Ellen Rautenberg, Alenna Leonard, Harry Lord and Dick Wasserman.

A Nominating Committee, consisting of Sue Baker, Sarah Lord and Neal Borden, was formed to recommend a slate of Forum officers and Forum Board members for consideration by the Executive Committee. (A preliminary list of suggested Board appointees has already been prepared by Stuart Rome and Hillary Aidus.)

Donna Sebley and Sally Whited are to be asked to become volunteer coordinators for the Forum.

There being no further business, the meeting adjourned.

BALTIMORE FILM FORUM, INC.  
MEETING OF THE BOARD OF DIRECTORS  
HELD: October 16, 1978

A meeting of the Board of Directors of Baltimore Film Forum, Inc. was held at Center Stage on Monday, October 16, 1978, at 7:00 pm in accordance with prior notice duly given to all members of the Board. A quorum was present. Stuart H. Rome presided.

Hillary Aidus reported on past and future activities.

George Udel gave a brief financial report.

Sarah Lord reported for the Nominating Committee, comprised of Sue Baker, Neal Borden and herself. Thereupon, in accordance with the recommendations of the committee, the following persons were elected as members of the Board of Directors for the following terms:

One Year Term Expiring in 1979:

Emmett Collins, Jr.	Fr. James Dockery	Nancy Hackerman
Gerald Levine	Edward L. Trimble	Tish Willis

Two Year Term Expiring in 1980:

Vicki Billings	Richard Chisolm	Brenda Edelson
Gerry Litofsky	Donna Sebly	Marc Sober
Fontaine Sullivan	Jim Fassanelli	Geoff Royce

Three Year Term Expiring in 1981:

Virginia Adams	Leon Back	Sue Baker
Leo Braudy	Maurice Braverman	Helen Cyr
R. H. Gardner	Bob Gotch	Neil Greenberg
Mike Lawrence	Sarah Lord	Stuart Rome
Carl Schultz	Bill Farmer	Mike Giuliano
Bill Hewitt	Alenna Leonard	Ken Moore
Pat Moran	Israel Rosen	Sally Whited
Howard Head		

Also in accordance with the recommendations of the committee,  
the following persons were elected to the following offices:

Stuart H. Rome -----	President
Helen Cyr -----	Vice President, Programming
Sarah Lord -----	Vice President, Festival
Pat Moran -----	Vice President, Fund Raising
Carl R. Schultz -----	Vice President, Operations
Harold Levin -----	Secretary
George Udel -----	Treasurer
Hillary L. Aidus -----	Executive Director

There being no further business, the meeting  
thereupon adjourned.

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Secretary

1978

BALTIMORE FILM FORUM, INC.  
MEETING OF THE EXECUTIVE COMMITTEE  
HELD: December 16, 1978

A meeting of the Executive Committee of the Baltimore Film Forum, Inc. was held at the home of Sarah Lord on Saturday, December 16, 1978, in accordance with prior notice duly given to all members of the Executive Committee. A quorum was present.

The President announced that Carl R. Schultz had resigned as Vice President for Operations but otherwise wished to remain an active member of the Board. Thereupon, Guy Meeker was duly elected Vice President for Operations. The President then appointed Carl R. Schultz as a non-officer member of the Executive Committee.

A detailed report was presented regarding Harvey Alexander's lawsuit against the Film Forum which had resulted in a jury verdict for \$7,940.00. An extended discussion ensued which resulted in a consensus that the case should be disposed of as quickly and as cheaply as possible.

The meeting then turned to a consideration of a permanent home. The discussion focused on the Charles Theatre, which recently had become available as the result of the insolvency of its operator. It was concluded that the cost of operating the theatre would be prohibitive.

Finally, there were reports and discussion with respect to plans for the next Film Festival and fund raising.

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Secretary

**Pastime**

# *Local filmmakers get act together*

## Guild forms to give independents some funding clout

By Earl Arnett

After years of relative isolation from each other and lack of communication among themselves, it appears that Maryland filmmakers may finally be getting together.

They call themselves the Maryland Filmmakers Guild, and they hope to represent an estimated 50 to 100 serious, independent filmmakers in this state. "They" are about a dozen such filmmakers loosely associated with the Baltimore Film Forum, sponsors of the 1978 Baltimore International Film Festival.

"Ken Kahn [executive director of the Maryland Arts Council] deserves some of the credit," said Carl Schultz, a film producer who also makes editing equipment. "I called him about a month and a half ago, and he suggested we get a group together to apply on behalf of individuals for grants. Funding is very difficult for individual filmmakers to obtain."

"So I sent out a mailer to all the names I could find, largely from the film festival's list. Seventeen showed up for the first meeting in the Post Room of the Pratt library, which has a good record for supporting local films. Helen Cyr, who runs the film department at the Pratt, buys a copy of virtually every film made in Maryland."

"We had 10 to 12 people for the second meeting, and I was surprised that so large a group of individualists could agree. We basically agreed to promote our own self-

interest, to provide organizational accountability for individual grants, bring in outside filmmakers for lectures and serve as a resource center to help create a viable scene."

Richard Chisolm, a film technician at the University of Maryland Baltimore County (UMBC), and Rachel Wohl, who teaches film to high school students, nodded in agreement. All three agreed that the basic problem of the individual filmmaker is economic, and that the best solution is co-operation.

The National Film Board of Canada supports independent artists, they said, but the American Film Institute and the National Endowment for the Arts have been very chary with such support. Ms. Wohl labeled the film institute a "turkey organization," and Mr. Chisolm called it "a total loss." (They also criticized public television for general failure to aid and promote the work of film artists.)

Filmmaking is enormously expensive. A camera can cost more than \$100,000, and a simple film processing machine runs about \$30,000. Such equipment is also bulky and difficult to transport, despite technological advances which make location shooting more feasible. So most filmmakers rent such items as cameras at a rate of \$75 to \$100 a day.

But then there are the "immutables," such items as the costs of film and its processing. "The great yellow father in Rochester [Kodak] just doesn't give away anything," Mr. Schultz said. Four hundred

feet of color film (11 minutes) costs about \$44, and it's unusual to achieve a ratio of used film to actual product at a rate of less than 10 to 1.

In addition to such costs, the independent filmmaker faces the fact that virtually no commercial market exists for his work. New York remains the only major center for showing independent films used as a means of personal expression, they said. Other centers tend to be around universities like UMBC, which probably have the best film equipment and facilities in Maryland.

Virtually every filmmaker would like to create two-hour features which reach a large audience, but the Hollywood establishment, and the commercial film distributors have a tight hold on feature films, they said. So the independent either makes shorter films, which few people see, or he makes commercial films to earn money.

Mr. Chisolm, for example, worked with other students at UMBC to make a 20-minute, 16-mm. color documentary film about Rosewood Center, an institution in Owings Mills for the mentally retarded. The film, entitled "Out of the Dark," is being used by Rosewood as a public relations tool and orientation vehicle for new employees.

Like most filmmakers, Mr. Chisolm has no objections to such films, but he dreams of using the medium for more artistic purposes. It's nice to have an audience, but even that is not the most essential thing for such independents. They just



Sunpapers photo—Ralph L. Robinson

Maryland Filmmakers Guild members (left to right) Richard Chisolm, Rachel Wohl and Carl Schultz finish winding some film.

want to be able to work in their chosen medium. All a writer needs is some paper and a marking tool. The filmmaker faces far more formidable obstacles.

Maryland is home for a more diverse and sophisticated film artistry than that represented by John Waters, the state's most famous independent filmmaker, they argued. But most Maryland filmmakers

have not yet reached the point of self-awareness and organization necessary for creation of an active filmmaking community.

The situation is rapidly changing, however. Ten out of approximately 130 films entered in this year's Baltimore International Film Festival were made by Marylanders, and a special prize will be award-

ed for the best Maryland entry.

And the new Maryland Filmmakers Guild promises to add an important dimension to film activity in this state. Anyone interested in the group should contact Pat Moran at 752-4734 or ask for further information during the festival through May 23 at the Playhouse Theatre, 25th and Charles streets.

Baltimore Museum of Art (1978 Series)\*

- January 19 Thursday Program I: Classics of French Cinema  
A WOMAN IS A WOMAN (Director: Jean-Luc Godard; Lecturer: Lincoln Johnson, Goucher College)  
This is director Jean-Luc Godard's only musical--his personal view of Hollywood film making, women and love. With music by Michel Legrand. Cast includes Anna Karina, Jean-Paul Belmondo.
- January 26 Thursday Program II: Classics of French Cinema  
TRANS-EUROPE EXPRESS (Director Alain Robbe-Grillet; Lecturer: Lincoln Johnson, Goucher College)  
Reality and fantasy intermingle as three film makers create a story on board a train. With Jean-Louis Trintignant.
- February 2 Thursday Program III: Classics of French Cinema  
MARIUS (Producer: Marcel Pagnol; Director: Alexander Korda; Lecturer: William Poulos, Towson State University)  
The first of Marcel Pagnol's trilogy about the life of ordinary people in Marseilles. Features actor Raimu as a cafe owner in one of the outstanding performances of film history.
- February 9 Thursday Program IV: Classics of French Cinema  
L'ATALANTE (Director: Jean Vigo; Lecturer: William Poulos, Towson State University)  
One of France's most promising young directors made this film just before he died. About the marital problems of newlyweds who live on a barge on the Seine. With Michel Simon.
- February 16 Thursday Program V: Classics of French Cinema  
BIZARRE, BIZARRE (Director: Marcel Carre; Lecturer: Leo Braudy, Johns Hopkins University)  
A detective farce with French actors playing English characters in a story set in England. With Jean-Louis Barrault, Michel Simon.
- February 23 Thursday Program VI: Classics of French Cinema  
A DAY IN THE COUNTRY (Director: Jean Renoir; Lecturer: Leo Braudy, Johns Hopkins University)  
About a man who takes his wife and daughter for a day in the country. A brief romantic interlude is treated with high art.

\*some films courtesy Enoch Pratt Free Library

March 2  
Thursday

Program VII: Classics of French Cinema

SYMPHONIE PASTORALE (Director: Jean Delannoy; Lecturer: Ralph Harper, Johns Hopkins University)

Based on Andre Gide's novel about a blind girl and the effect the regaining of sight can have on relationships. With Michelle Morgan, Pierre Fresnay.

March 9  
Thursday

Program VIII: Classics of French Cinema

MONSIEUR VINCENT (Director: Maurice Cloche; Lecturer: Phoebe Stanton, Johns Hopkins University)

French actor Pierre Fresnay in an award-winning performance as St. Vincent de Paul, founder of organized charity in France.

March 16  
Thursday

Program IX: Classics of French Cinema

SIX IN PARIS (Directors: Jean Douchet, Jean Rouch, Jean-Daniel Pollet, Eric Rohmer, Jean-Luc Godard, Claude Chabrol; Lecturer: Leo Braudy, Johns Hopkins University)

Six stories by six directors of the French New Wave.

March 23  
Thursday

Program X: Classics of French Cinema

FOUR NIGHTS OF A DREAMER (Director: Robert Bresson; Lecturer: Ralph Harper, Johns Hopkins University)

A romantic young man comforts a distraught young woman and meets her for several successive nights to listen to her story of unrequited love.

March 30  
Thursday

Program XI: Classics of French Cinema

THE WILD CHILD (Director: Francois Truffaut; Lecturer: Phoebe Stanton, Johns Hopkins University)

A physician finds and takes home a child who has been living like an animal in the forest.

Baltimore Museum of Art (1978 Fall Series)

Film/Lecture Series: Thursdays, 8:00 PM

THE CRITIC'S CHOICE/Film Series

The Baltimore Film Forum, Inc. and the Baltimore Museum of Art are co-sponsoring a ten-program series of film/lecture events from September 28 through December 7 featuring R. H. Gardner, film critic for The Sun, who will present and comment on ten films by American directors. All programs will be held in the auditorium of the Baltimore Museum of Art. Series subscription: \$7.50 for Baltimore Museum of Art and Baltimore Film Forum members; \$15, non-members. (Admission by full subscription only.)

Schedule:

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|--------------|--|
| September 28 | FAT CITY (Director: John Huston)                   |
| October 5    | BANG THE DRUM SLOWLY (Director: John Hancock)      |
| October 12   | UNFAITHFULLY YOURS (Director: Preston Sturges)     |
| October 19   | THE CONVERSATION (Director: Francis Ford Coppola)  |
| October 26   | ACCIDENT (Director: John Losey)                    |
| November 2   | THE PALM BEACH STORY (Director: Preston Sturges)   |
| November 9   | BADLANDS (Director: Terrence Malick)               |
| November 16  | MEAN STREETS (Director: Martin Scorsese)           |
| November 30  | THE FRIENDS OF EDDIE COYLE (Director: Peter Yates) |
| December 7   | GET TO KNOW YOUR RABBIT (Director: Brian De Palma) |



MAY 12-23, 1978 THE PLAYHOUSE

Spent twelve exciting days in the dark with the world never reach its shores, nor your home screen. Enter an international film festival where you can see films from all over the world in independent films. A day's tribute to the Mexican year, a week in India, silent films. All of this, and the finest in world cinema at the Baltimore International Film Festival. In association with the Arts Council of the Maryland Department of Education, America's largest

<b>POVETOS</b> By Luis Buñuel, Mexico, 1976 In his last major film, Buñuel, "Mildred Pierce," makes an other-side-of-the-mirror look at the life of Mildred Pierce. She is a woman who has had a successful career as a housewife and mother, but she is now a widow who has lost her job and is trying to make ends meet by working as a maid. She is also trying to keep her son away from his father, who is a drunkard and a浪子.	<b>PROMISES FOR LUCY</b> By John Schlesinger, U.S., 1974 A man (Peter O'Toole) is trying to get his wife (Audrey Hepburn) to leave him. He is a successful businessman who has just come back from a business trip to Japan. His wife is pregnant and he wants her to leave him. He is also trying to get his son (John Hurt) to leave him.
<b>ANITA</b> By Rainer Werner Fassbinder, West Germany, 1974 A woman (Anita Pallenberg) is trying to get her husband (Klaus Kinski) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.	<b>JAIL BAIT</b> By Sam Peckinpah, U.S., 1973 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.
<b>DESPERATE LIVING</b> By Jean Eustache, France, 1977 A woman (Isabelle Adjani) is trying to get her husband (Jean-Pierre Marielle) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.	<b>FATIGUE</b> By Jean-Luc Godard, France, 1973 A woman (Anna Karina) is trying to get her husband (Jean-Pierre Marielle) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.
<b>CANADIAN PACIFIC &amp; CANADA'S SAVAGE FURY</b> By Peter Gauvin, Canada, 1977 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.	<b>BETWEEN THE VALLEY OF THE DOLLS</b> By Russ Meyer, U.S., 1970 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.
<b>ESPIONAGE</b> By Michael Cimino, U.S., 1977 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.	<b>IT CAME FROM OUTER SPACE</b> By Ray Harryhausen, U.S., 1953 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.
<b>THE AMERICAN FRIEND</b> By Peter Weisz, West Germany, 1977 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.	<b>3D</b> By Sam Peckinpah, U.S., 1973 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.
<b>THE MAN IN THE GLASS</b> By Melvin Van Peebles, U.S., 1976 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.	<b>THE ADVENTURE OF ROBIN HOOD</b> By Michael Cimino, U.S., 1973 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.
<b>LITTLE WOMEN</b> By Arthur Lubin, U.S., 1978 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.	<b>THE BEST OF FESTIVAL: THE INDEPENDENT FILMMAKERS COMPETITION</b> By various, U.S., 1978 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.
<b>ALIENACION</b> By Pedro Almodóvar, Spain, 1976 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.	<b>THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ</b> By Pedro Almodóvar, Spain, 1976 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.
<b>DOOGA KA DEN</b> By Akira Kurosawa, Japan, 1972 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.	<b>THE LEARNING TREE</b> By Melvin Van Peebles, U.S., 1972 A woman (Doris Day) is trying to get her husband (John Wayne) to leave her. She is a woman who has been married for many years and has no children. She is also trying to get her husband to leave her.
<b>Friday, May 12</b> 10:30 a.m. <i>POVETOS</i> (Mexico) 12:30 p.m. <i>ANITA</i> (West Germany) 2:30 p.m. <i>DESPERATE LIVING</i> (France) <b>Saturday, May 13</b> 10:30 a.m. <i>CANADIAN PACIFIC &amp; CANADA'S SAVAGE FURY</i> (Canada) 12:30 p.m. <i>ESPIONAGE</i> (U.S.) 2:30 p.m. <i>THE AMERICAN FRIEND</i> (West Germany) <b>Sunday, May 14</b> 10:30 a.m. <i>THE MAN IN THE GLASS</i> (U.S.) 12:30 p.m. <i>LITTLE WOMEN</i> (U.S.) 2:30 p.m. <i>ALIENACION</i> (Spain)	<b>Monday, May 15</b> 10:30 a.m. <i>THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ</i> (Spain) 12:30 p.m. <i>DOOGA KA DEN</i> (Japan) 2:30 p.m. <i>THE LEARNING TREE</i> (U.S.) <b>Tuesday, May 16</b> 10:30 a.m. <i>THE ADVENTURE OF ROBIN HOOD</i> (U.S.) 12:30 p.m. <i>THE AMERICAN FRIEND</i> (West Germany) 2:30 p.m. <i>IT CAME FROM OUTER SPACE</i> (U.S.) <b>Wednesday, May 17</b> 10:30 a.m. <i>THE ADVENTURE OF ROBIN HOOD</i> (U.S.) 12:30 p.m. <i>THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ</i> (Spain) 2:30 p.m. <i>DOOGA KA DEN</i> (Japan) <b>Thursday, May 18</b> 10:30 a.m. <i>THE ADVENTURE OF ROBIN HOOD</i> (U.S.) 12:30 p.m. <i>THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ</i> (Spain) 2:30 p.m. <i>DOOGA KA DEN</i> (Japan) <b>Friday, May 19</b> 10:30 a.m. <i>THE ADVENTURE OF ROBIN HOOD</i> (U.S.) 12:30 p.m. <i>THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ</i> (Spain) 2:30 p.m. <i>DOOGA KA DEN</i> (Japan) <b>Saturday, May 20</b> 10:30 a.m. <i>THE ADVENTURE OF ROBIN HOOD</i> (U.S.) 12:30 p.m. <i>THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ</i> (Spain) 2:30 p.m. <i>DOOGA KA DEN</i> (Japan) <b>Sunday, May 21</b> 10:30 a.m. <i>THE ADVENTURE OF ROBIN HOOD</i> (U.S.) 12:30 p.m. <i>THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ</i> (Spain) 2:30 p.m. <i>DOOGA KA DEN</i> (Japan)

FOR INFORMATION CALL 685-4170

The poster of the May 1978 Baltimore Film Festival is shown above. It features a circular design with the words "BALTIMORE INTERNATIONAL FILM FESTIVAL" in the center, surrounded by a grid pattern.

#### JOIN THE CELEBRATION

##### ADMISSION FEES

\$1.00 General Admission  
\$1.00 Senior Citizens  
\$1.00 Students  
\$2.00 Double Feature  
\$2.00 Double Feature Monday  
\$2.00 Double Feature Tuesday

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ADDRESS \_\_\_\_\_

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MAIL ENVELOPE TO: TFFP  
515 Charles Street, Room 401  
Baltimore, Maryland 21201

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#### CATEGORIES —

Films may be submitted in the following categories:

- Animation
- Documentary
- Dramatic
- Experimental
- Films For, By, and About Children

#### ELIGIBILITY —

To be eligible for the 1978 B.I.F.F. Independent Film Competition, film must:

- have been finished after December 31, 1975
- be in one of the following formats: Super 8 with magnetic stripe soundtrack, 16 mm with optical or magnetic soundtrack, or 35 mm with magnetic or optical soundtrack. (We will consider silent films, but not those with separate cassette or record soundtracks.)
- be a print of the film (no original will be accepted).
- be cleared for promotional use in connection with the festival. (See entry form.)
- arrive in our hands by March 31, 1978. (Films exceeding 30 minutes by March 24, 1978.)

#### HOW TO ENTER YOUR FILM —

- 1) One film per entry card, please. (If more than one film duplicate entry blank.) Fill in both sides of the entry card. Where the card asks for the category of your film, write only one of the following:
  - Animation — This includes pixilated and computer-generated films as well as more conventional cell animation.
  - Documentary — Films comprised primarily of factual materials, structured in a nonfictional format.
  - Dramatic — Fictional films which convey a story line.
  - Experimental: Films whose clearly distinguished characteristic is their technique — abstract, minimalist, etc.

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- March 31, 1978: All eligible films thirty minutes or less in length must have arrived in Baltimore.
- All late films will be returned unopened. You will be notified that your film has arrived safely and on time.
- April 3-21, 1978: Screening of all entries by separate panels of judges in each category.
- April 22, 1978: All films to be recommended to final judging committee will be selected. All non-selected films will be returned at this time. Notification will be sent to all filmmakers whether they are selected or not.
- May 1, 1978: All films not being screened during the festival will be in the mail by this date. Notification that films are on their way will precede the film.
- May 12-23, 1978: The Baltimore International Film Festival 9. Winning films will be screened. Films winning cash prizes or citations will be announced at the festival. All winners will be notified.
- May 24, 1978: All films screened during the festival will be in the mail by this date. Notification that the films are on their way will precede the film.

#### JUDGING CRITERIA AND PROCEDURE —

The Baltimore International Film Festival seeks quality films regardless of their orientation or length. In the past, judges have tended to favor innovative, independent films of moderate length. Films are initially seen by a selection panel in each category. The panels choose the three best films in each category, which are then automatically submitted for final judging. Additional films of merit may also be recommended to the judges by the panels. The judges will award the cash prizes to one or more films as they see fit. Prizes in each category (last year \$1,500 total) was divided among the films. All panel and judging decisions are made by consensus. Selection panels are composed of local artists, filmmakers, critics, and teachers. The judges are recognized figures in the fields of film production and criticism. Written evaluations from the selection panels will be returned with each film.

#### PRIZES —

- The following prizes will be awarded to winning films:
- Cash prizes (last year \$1,500 was divided among the winning films).
  - One dollar per running minute for each film screened at the festival (a minimum of five dollars per film).
  - Citations for the three best films in each category.

The Baltimore International Film Festival is supported by The Maryland Arts Council, The Mayor's Advisory Committee on Art and Culture, The Baltimore County Arts Council, The National Endowment for the Arts, The National Association of Theatre Owners of Maryland.

#### ADDRESS INFORMATION —

Entry blanks and films should be mailed to:

B.I.F.F. - 9  
P.O. Box 903  
Baltimore, Maryland 21203

Films shipped by means other than the U.S. mails should be addressed to:

B.I.F.F. - 9  
516 N. Charles Street, Room 401  
Baltimore, Maryland 21201

Title	Running Time	Year Done	Category	FORMAT
Filmmaker				
Street Address				
City / State / Zip Code				
Phone				
Return Shipping Method				
FESTIVAL USE ONLY:				
RETURN CARD SENT				
AWARD				
FESTIVAL SCREENING				
JUDGING SCREENING				
ACCEPTED CARD SENT				
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PRE-SCREENED				
RECEIVED CARD SENT				
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35MM Magnetic	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Silent <input type="checkbox"/>

I HEREBY ENTER THE ABOVE NAMED FILM IN THE BALTIMORE INTERNATIONAL FILM FESTIVAL. I WARRANT THAT NO OTHER PERSON, PERSONS OR ORGANIZATION HAS ANY PROPRIETARY RIGHT TO THE FILM, AND AGREE, AS PROVIDED IN THE CONTRACT OF THIS FESTIVAL, THAT IT IS OWNED BY ME AND IS PRESENTLY NOT AFFILIATED WITH ANY OTHER FILM FESTIVAL.

1978



1978

WHAT GOES ON WHEN THE LIGHTS GO OUT?



# JOIN THE BALTIMORE FILM FORUM AND SEE.

WHEN the lights begin to dim, make sure you have a seat for the best in international film at the Baltimore Film Forum. A year of intriguing and provocative first-run film fare—from new wave German films, to Italian classics to 1940's American comedies—will be screened at Center Stage, the Baltimore Museum of Art, and Johns Hopkins University. Make sure you have a seat. Become a member of the Baltimore Film Forum and guarantee your seat at bargain prices. And get much more than just a membership card.



Free admission to our Monday evening Center Stage series, plus additional admissions for guests or for use at our Tuesday series

Discounts to our Tuesday and Thursday evening programs

Reduced ticket price for the Baltimore International Film Festival

Free monthly newsletters and quarterly area film calendar

Free admission to six Monday evening programs of independent films and esoterica

Reduced ticket price for any special programs, lectures or trips planned throughout the year (We're bringing back a Festival bit—Peter Watkins' "Edvard Munch".

Forum members get a third off on tickets for that feature.) And if you were a member of the Film Forum for 1977-78, you get a 10% discount on '78-'79 membership.

This discount is also available for current Center Stage subscribers. Join us now for the best bargain in first run films. Join the Baltimore Film Forum.

Call (301) 685-4170.

## DON'T JUST HEAR ABOUT WHAT YOU'VE MISSED.

September 18

AGUIRRE, THE WRATH OF GOD Dir. Werner Herzog (West Germany, 1972). German with English subtitles. Aguirre, a Spanish conquistador, revolts against the crown and attempts to build a new empire in the jungles of sixteenth century Peru. Beautifully photographed along the Amazon. By the director of "Stroszek". His best work." Time

October 16

IPHIGENIA Dir. Michael Cacoyannis (Greece, 1977). Greek with English subtitles. A powerful adaptation of Euripides' "Iphigenia in Aulis" by the maker of "Zorba the Greek". Greek leader Agamemnon agrees to sacrifice his daughter Iphigenia to please the gods and ensure a victory in the war against Troy. A passionate protest against the absurdity of war and human conceit featuring splendid performances by Irene Papas as Clytemnestra and Tatiana Papamoukou in the title role.

November 20

ONE SINGS, THE OTHER DOESN'T Dir. Agnes Varda (France/Belgium, 1977). French with English subtitles. Paris, 1962, and seventeen year old Pauline and twenty two year old Suzanne are neighbors. Their lives follow separate paths, until 1972, when they meet again raising money and consciousness for feminist causes. A human comedy with music screened at the 1977 New York Film Festival.

December 18

COUSIN ANGELICA Dir. Carlos Saura (Spain, 1974). Spanish with English subtitles. Carlos Saura ("Cria") brings us Jose Luis Vazquez in a superb performance as an unmarried, middle aged Barcelona businessman, whose recollections of childhood during the Spanish Civil War include Cousin Angelica, the girl he once loved, now grown into an ordinary woman with a disappointing life. "Extraordinarily compelling." The New York Times

January 15

DERSU UZALA Dir. Akira Kurosawa (USSR/Japan, 1975). Russian with English subtitles. Winner of the 1975 Academy Award for Best Foreign Language Film, "Dersu Uzala" is a stunning portrait of a deep friendship enjoyed by a young city-bred surveyor and an aging East Siberian mountain man. From the director of "Rashomon" and "Seven Samurai".

February 19

EFFI BRIEST Dir. Rainer Werner Fassbinder (West Germany, 1974). German with English subtitles. Fassbinder's delicate literary adaptation of a nineteenth century German novel. Young Effi Briest is married to a much older Prussian diplomat. Carried away to a remote port city by her husband, Effi falls into a brief, passionless affair with a local womanizer, only to feel its full effects years later. "Fassbinder's masterpiece." The New Yorker

March 26

CELINE AND JULIE GO BOATING Dir. Jacques Rivette (France, 1974). French with English subtitles. "Celine and Julie" is a lark—a dazzling film about two young women, a librarian and a magician, who meet, mingle personalities, and become involved in a Gothic melo-drama, filled with elements of slapstick, Hitchcock and "Alice in Wonderland." "Delicate, mysterious, and exciting." Time

April 9

THE DUELLISTS Dir. Ridley Scott (England, 1977). In English. An adaptation of Joseph Conrad's "The Duel." Set during the Napoleonic Wars, Scott tells the story of two young French officers and their challenges within the code of honor that define their professional lives, and each other. "One of the most dazzling visual experiences of 1978... It's marvelous." The New York Times

*October 3*

**LA FILLE DE L'EAU** (France, 1924). *Silent. The story of young Virginie and the turns her life takes following the death of her father. A hauntingly photographed silent film with live musical accompaniment.*

*October 10*

**LA CHIENNE** (France, 1931). *French with English subtitles. "La Chiennne" is the story of Legrand, whose sole passion is the paintings he does in his spare time. Involved in an unhappy marriage, he meets a prostitute with whom he becomes tragically involved.*

*October 17*

**BOUDU SAVED FROM DROWNING** (France, 1932). *French with English subtitles. Boudin is a baba, fished out of the Seine by a quai side book dealer when he attempts suicide. The book dealer charitably takes him into his home, only to see Boudin disrupt his usually calm household.*

*October 24*

**THE CRIME OF MONSIEUR LANGE** (France, 1936). *French with English subtitles. A romantic comedy and solemn melodrama, "The Crime of Monsieur Lange" tells of an author of cheap fiction who becomes a pivotal figure when the president of a publishing firm takes off with the business' funds.*

*On Tuesday evenings the Baltimore Film Forum will take a longer look into the world of the filmmaker and his art. Twenty-four film programs arranged in three eight week series with guest lecturers will allow us to examine closely the works of Jean Renoir, Rainer Werner Fassbinder, and the fascinating world of Japanese Cinema in a lecture/film/discussion format.*

#### TUESDAY EVENING AT JOHNS HOPKINS UNIVERSITY

##### TUESDAY EVENING I

*Leo Braudy, Professor of English at the Johns Hopkins University and author of "Jean Renoir: The World of His Films," will host eight evening film programs on the work of the legendary filmmaker. Explore the changes and growth in Renoir's films from 1924 through 1969.*

*This series will be held in Room 3, Shaffer Hall, at the Johns Hopkins University. Screenings begin at 8:00 p.m. (This program may also be taken for continuing education credit through Hopkins' Evening School. Call 338 7192 for further information.)*

*October 31*

**SWAMP WATER** (USA, 1941) *English. Renoir's first American film—a Faulkner-esque story about the loves and hatreds of those living on the banks of the Okefenokee Swamp. With Walter Huston, Anne Baxter, and Walter Brennan.*

*November 7*

**THE SOUTHERNER** (USA, 1945) *English. The Tuckers, a family of sharecroppers, make their newly leased ramshackle house and fallow acres livable and productive in this film starring Zachary Scott and Benita Bondi.*

*November 14*

**THE ELUSIVE CORPORAL** (France, 1962). *French with English subtitles. In this anti-war film set in a World War II prisoner of war camp, Renoir's corporal has only one goal: to escape.*

*November 21*

**LE PETIT THEATRE DE JEAN RENOIR** (France, 1969). *French with English subtitles. Renoir's final film consists of three stories introduced by the director. "Le Dernier Reveillon"—a vagabond couple look in on a group of wealthy people having Christmas dinner; "La Cireuse Electrique"—a woman is infatuated with an electric floor polisher; "Le Roi D'Yvetot"—A love triangle resolved with tolerance. Also featured is a song by Jeanne Moreau.*

**ALL THAT HEAVEN ALLOWS** Dir. Sirk (USA, 1955). *When a widow falls in love with her gardener, she faces the disapproval of both her children and community. With Rock Hudson and Jane Wyman.*

**ALL: FEAR EATS THE SOUL** Dir. Fassbinder (West Germany, 1974). *German with English subtitles. A touching story of a love affair between a sixty year old German floor washer and a young inarticulate Arab mechanic.*

**WRITTEN ON THE WIND** Dr. Sirk (USA, 1955). *The last days of an oil baron's dynasty. Strong performances by Robert Stack and Dorothy Malone.*

**FOX AND HIS FRIENDS** Dir. Fassbinder (West Germany, 1975). *German with English subtitles. Fox (played by Fassbinder), a young, uneducated homosexual, wins a small fortune in a lottery, but ends up a loser.*

**TUESDAY EVENING II**  
*A series designed by Baltimore filmmaker John Waters. He and his guests will take a look at the controversial works of Rainer Werner Fassbinder and Douglas Sirk. A rare opportunity to compare the work of Germany's most provocative young director with the American works he acknowledges as his strongest influence. This series is being scheduled for December and January at Hopkins.*

**THERE'S ALWAYS TOMORROW** Dir. Sirk (USA, 1956). *Fred MacMurray plays a middle-aged toy manufacturer who tries to escape his middle class life style. With Barbara Stanwyck.*

**SATAN'S BREW** Dir. Fassbinder (West Germany, 1976). *German with English subtitles. An absurdist comedy about a "revolutionary" poet scrambling for sex, money and inspiration.*

**IMITATION OF LIFE** Dir. Sirk (USA, 1959). *Jeanne More as an exploited black maid, and Susan Kohner as her fair skinned daughter in a story of lost chances and desperation.*

**CHINESE ROULETTE** Dir. Fassbinder (West Germany, 1976). *German with English subtitles. A stylish suspenseful Gothic thriller, where the fiendish plans of a crippled girl escalate into a vicious parlor game.*

**TUESDAY EVENING III**  
*February and March will give us a look at the Japanese cinema and some of its most important directors. Eight films with lecture and discussion will be presented—a variety of both old and new works from one of the world's most prolific filmmaking countries. Films are being scheduled at press time.*

*September 28*

**FAT CITY** Dir. John Huston (USA, 1972). A young man and his first professional fight, and a Skid Row derelict who tries to make a comeback in the ring set the scene for a look at life in a northern California town. With Jeff Bridges and Stacy Keach.

*October 5*

**BANG THE DRUM SLOWLY** Dir. John Hancock (USA, 1973). Robert DeNiro and Michael Moriarty as two mismatched Yankee teammates become the closest of friends and find their fates intertwined on and off the field. "An absolute gem of a film." Saturday Review

*October 12*

**UNFAITHFULLY YOURS** Dir. Preston Sturges (USA, 1948). A famous conductor (Rex Harrison) is so jealous of his wife (Linda Darnell) that he fantasizes means of murdering her. An uproarious comedy.

*October 19*

**THE CONVERSATION** Dir. Francis Ford Coppola (USA, 1974). Gene Hackman gives an impressive performance as a middle aged surveillance wizard who becomes too involved in his work. "The best performance Hackman has ever given." The New Yorker

*October 26*

**ACCIDENT** Dir. Joseph Losey (England, 1967). A wistful and lonely story of an Oxford University don in love with the Austrian girl he tutors. With Dirk Bogarde, Michael York and a screenplay by Harold Pinter.

Once again the Film Forum and the Baltimore Museum of Art will co-sponsor two Thursday film series at the Museum's auditorium. Currently in the planning stage for the spring is "The Classics of the Italian Cinema," featuring films by Fellini, DeSica, and Zampas. Our opening Museum series is entitled "The Critic's Choice" hosted by *Sight & Sound*'s film critic R. H. Gardner, and featuring films of his selection. The series will be an examination of the American filmmaker and his work, from Preston Sturges and the 1940's, to the new wave of American directors—Scorsese, DePalma, and Coppola. Screenings begin at 8:00 p.m. Admission is by subscription only.

#### THURSDAY EVENING AT THE BALTIMORE MUSEUM OF ART

*Don't let us dim the lights without you! Enjoy free films at Center Stage, ticket discounts for all Forum sponsored events and more by joining the Baltimore Film Forum. For more information call (301) 685-4170.*

*Additional subscriptions and memberships may be obtained at all events.*

*November 2*

**THE PALM BEACH STORY** Dir. Preston Sturges (USA, 1942). Another delightful Sturges comedy. A young wife has every intention of divorcing her husband until she meets a wealthy "fairy god father." With Claudette Colbert, Joel McCrea and Rudy Vallee

*November 9*

**BADLANDS** Dir. Terence Malick (USA, 1973). Martin Sheen as a 25 year old garbage collector with a faint resemblance to James Dean, and Sissy Spacek as a 15 year old baton twirler, take a joyride across the Midwest, committing murder along the way. New York's John Simon calls it the best film of all times.

*November 16*

**MEAN STREETS** Dir. Martin Scorsese (USA, 1973). Set in New York's Little Italy, "Mean Streets" hero is a second generation Italian-American filled with religious guilt, ambition and family loyalty. With first rate performances by Robert DeNiro and Harvey Keitel.

*November 30*

**THE FRIENDS OF EDDIE COYLE** Dir. Peter Yates (USA, 1973). Robert Mitchum is a cynical small time hood caught in the middle—the police want him to tell all he knows, and the underworld wants him as a gunrunner.

*December 7*

**GET TO KNOW YOUR RABBIT** Dir. Brian De Palma (USA, 1972). A fast paced, outrageous comedy on escaping the corporate crush. With Tom Smothers, Orson Welles, and Katharine Ross.

Photography by Mark Healy. Designed and produced by The Creative Group

PLEASE CUT ALONG DOTTED LINE

I wish to join the Baltimore Film Forum for 1978-79. (Please check appropriate boxes.)

Number of Memberships	Category	Free Admissions (Good for Mon & Tue eve)	New Film Forum Member	1977-78 Film Forum Member Subscriber	Amount
—	Supporting	30	<input type="checkbox"/> \$50.00	<input type="checkbox"/> \$45.00	
—	Double	20	<input type="checkbox"/> \$35.00	<input checked="" type="checkbox"/> \$31.50	
—	Individual	10	<input type="checkbox"/> \$20.00	<input type="checkbox"/> \$18.00	
—	Student/Sen. Citizen	10	<input type="checkbox"/> \$15.00	<input type="checkbox"/> \$13.50	
—	Subscriber (Does not entitle you to member benefits)	4	<input type="checkbox"/> \$12.00	—	

I would like to subscribe to the Thursday evening series at the Baltimore Museum of Art—"The Critic's Choice", R. H. Gardner (Please check appropriate boxes.)

Number of Subscriptions	Admissions	Film Forum/Museum Member	Non Member
—	10 (1 per film)	<input type="checkbox"/> \$7.50	<input type="checkbox"/> \$15.00

Amount

TOTAL DUE

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City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

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I am a member of  Film Forum 77-78

Baltimore Museum of Art 78-79

Center Stage 78-79

Please make checks payable to BALTIMORE FILM FORUM, and mail with self-addressed stamped envelope to The Baltimore Film Forum, 516 N. Charles St., Room 401, Baltimore, Maryland 21201. Students and Senior Citizens, please enclose a photocopy of your identification.

For Office Use Only

# **BALTIMORE FILM FORUM - COMING ATTRACTIOnS 1979-80 SEASON**



**T**HE finest of international film fare is available to you as a subscriber to the Baltimore Film Forum. On Monday, Tuesday, and Thursday evenings, we will present top foreign films that you have been anxious to see, plus well-remembered classics that deserve another look.

By subscribing to the Film Forum, you will be able to enjoy the ridiculous and the sublime in our celebration of French farce, and the women of celluloid, Hollywood and Europe's femme fatales, on Thursday evenings at the Baltimore Museum of Art. On Tuesday at the Johns Hopkins University, masterpieces of Eastern European cinema and a

# FILM FORUM FILM CLIPS

## MONDAY MARQUEE

The Charles Theatre, 1711 N. Charles Street

The Film Forum continues to bring you the best in recent foreign films that have not been screened before in the Baltimore area. Join us at The Charles the second Monday of every month for these exciting screenings of now- or soon-to-be classics. (Single admissions may be purchased for this series only at a cost of \$3.50 per person. Single admissions can not be purchased in advance. Subscriptions may be purchased at the door or in advance.) Charles Theatre ticket books are not valid for this series.

Free parking available across the street from the Charles.

September 10 at 7:30 and 9:45  
**THE INVITATION** (France, 1975) Directed by Claude Goretta. Written by Goretta and Michel Viala. With Jean-Luc Bideau, Francois Simon, Jean Champion. 100 minutes, color. In French with English subtitles.

From the director of **THE LACEMAKER** comes **THE INVITATION**, a delightful comedy about an office party on a large country estate. The party begins idly and goes to pieces as the way office parties do when some of the guests drink too much, make passes at the wrong people, say the true but inopportune thing and then spend the rest of the year trying to forget ... extremely funny ... fine, delicately reasoned comedy ... yet there is throughout a sense of lives running out without ever having been lived, of disappointment that becomes so acute it is less sad than menacing." Vincent Canby, *The New York Times*.

October 8 at 7:30 and 9:45  
**JACOB THE LIAR** (East Germany, 1974) Directed by Frank Beyer. Written by Jurek Becker. With Vlastimil Brodsky, Erwin Geschonneck, Manuela Simon. 95 minutes, color. In German with English subtitles.

"...Jacob Heym, a downtrodden, unkempt laborer under Nazi occupation forces ... overhears a radio communiqué in local Gestapo headquarters about Russian victories in the vicinity. And our woebegone hero then passes the happy news to other Jews, stating with underplayed pride that he heard it on his own clandestine radio...his neighbors, clinging to this newly found promise of deliverance, demand more news daily and increasingly reluctant Jacob is forced to invent it...a heartwarming and one that illustrates Mark Twain's observation that 'courage is resistance to fear, mastery of fear, and not the absence of fear.'" A. H. Weiler, *The New York Times*.

November 12 at 7:30  
**THE MOTHER AND THE WHORE** (France, 1973) Written and directed by Jean Eustache. With Jean-Pierre Leaud, Bernadette Lafont, Francoise Lebrun. 215 minutes, b&w. In French with English subtitles.

Three young survivors of 1960's Paris are the focus of Jean Eustache's film that won both the Grand Prix and the International Critics Prize at the Cannes Film Festival. Alexandre (Jean-Pierre Leaud—widely known for his work in Francois Truffaut's films) has two women in his life—his girlfriend and a free-and-easy nurse—and two concepts of woman—the mother and the whore. Alexandre dangles between his women and his concepts in a film that makes an important statement on sexism. Eustache is fascinated by language, and his scripting is funny, sad, scatological, monological, confessional, conversational, and philosophical. "A searing, painful, revealing, egotistical, irritating, often beautiful document." Molly Haskell, *The Village Voice*.



The Mother and The Whore

December 10 at 7:30 and 9:45  
**THE MIDDLEMAN** (India, 1975) Directed by Satyajit Ray. Written by Ray, based on a story by Shankar. With Pradip Mukherjee, Satiya Banerjee. 134 minutes, b&w. In Bengali with English subtitles.

Somnath, a young Calcutta Brahmin, is just graduating from college and about to enter his own private world of despair. Somnath shares an apartment with his father, brother, and sister-in-law, and finds a world where everything is unstable. The telephone works irregularly, there are power failures, and Somnath's life is unstable as he searches for a job in overcrowded Calcutta. He finally decides to become a 'middleman' who 'buys cheap and sells dear,' a man with only one motive: profit. "THE MIDDLEMAN" is as bitterly satirical as any film Mr. Ray has ever made as it details the curious etiquette, the pretensions, and the tackiness of the Calcutta business world... it defines hopelessness..." Vincent Canby, *The New York Times*.

January 14 at 7:30 and 9:45  
**THE SECOND AWAKENING OF CHRISTA KLAGES** (Germany, 1978) Directed by Margarethe von Trotta. Written by von Trotta and Louisa Francia. With Tina Engel, Silvia Reize, Peter Schneider. Color, 88 minutes. In German with English subtitles.

Margarethe von Trotta (screenwriter for "The Lost Honor of Katharina Blum") brings her first directorial effort to us with a story of a young woman who owns a day care center. The center is under-financed and needs a great deal of support. Christa is desperate, and to keep it operating, she and two male companions rob a bank. But after the robbery, things get a little too uncomfortable and suspicions run high, particularly when a certain bank teller starts snooping around. "THE SECOND AWAKENING OF CHRISTA KLAGES" is "...mostly about uncertainty, and about the need to take risks and to make choices... it is full of odd associations and images that distinguish the work of a true filmmaker" from a well-studied hack." Vincent Canby, *The New York Times*

closer look at "B" films await you. On Monday evenings, once a month, we will screen the best in foreign films at the Charles Theatre. And if you subscribe, you can join us at Center Stage on Wednesday evenings for Cinema and the Stage, special films selected to coordinate with the theater's mainstage productions.

A subscription to the Baltimore Film Forum will bring you endless evenings of entertainment, and films that you are not likely to forget. Read through Film Clips and see what excitement awaits you. Check out the numerous benefits on page 7, then fill out the order form. Don't miss a single frame. Subscribe to the Baltimore Film Forum.

February 11 at 7:30  
**RED BEARD** (Japan, 1965) Directed by Akira Kurosawa. Written by Kurosawa, Masaro Ide, Hideo Oguni, Ryuzo Kikushima. With Toshirô Mifune, Yûzô Kayama, Yoshio Tsuchiya. 185 minutes, b&w. In Japanese with English subtitles.

Another of Akira Kurosawa's classic films brought to you in its uncut version by the Baltimore Film Forum. Toshirô Mifune is Red Beard, an elderly doctor who works in a charity clinic in eighteenth century Japan. Red Beard is the tutor of a young intern who wants to care only for the Japanese aristocracy, but finds himself, unhappily, caring for the impoverished. Kurosawa has created "...a monument to goodness in man... with revealing details and images of extraordinary beauty." *Dictionary of Film*. It is a sentimental film that exposes the horror and sadness of poverty, with another astounding performance by Mifune.

March 10 at 7:30 and 9:45  
**CONFRONTATION** (Germany, 1976) Directed by Rolf Lyssy. Written by Lyssy and George Janett. With Peter Bollag, Gert Haucke, Marianne Kehlau. 115 minutes, color. In German with English subtitles.

In 1936 a Jewish medical student named David Frankfurter leaves Germany for Switzerland. Though Frankfurter finds companionship, he does not find the haven that he expected. He is too sensitive to the evil in the air called Nazism, and commits an act of Jewish militancy that makes front page headlines throughout the world: he assassinates a Nazi party leader in Davos, Switzerland. Director Lyssy has taken this true story and created a compelling and suspenseful film. "A remarkable film on a fascinating, significant subject." William Wolf, *Cue*.

April 14 at 7:30 and 9:45  
**WOMEN** (Hungary, 1977) Directed by Marta Meszaros. Written by Ildiko Korody, Jozsef Balazs, Gáza Bereményi. With Marina Vlad, Lili Minon, Jan Norwicki. 94 minutes, color. In Hungarian with English subtitles.

A moving film by one of Hungary's leading filmmakers. It is the story of two women, one fortyish, the other in her twenties—one placidly married, the other tumultuously—and the galvanizing effect of their friendship. WOMEN reconsiders the authenticity of relationships—in marriage and out. "It is a picture of psychological accuracy, emotional strength and performances that nail down those qualities." Archer Winsten, *New York Post*. "Meszaros explores rather than idealizes the rapport between her women and does not try to sell friendship as an alternative to love. Her vision is personal, independent and poignant. WOMEN is among the best of the emerging 'woman's films'." *Newsweek*.

1979

**CHARLES**

1711 N. CHARLES ST.  
BALTIMORE  
PHONE: 727-FILM

DISCOUNT TICKET BOOKS  
GOOD AT ALL TIMES  
\$20 FOR TEN ADMISSIONS

FREE INDOOR PARKING  
ACROSS THE STREET  
6:00 pm to Midnight — Courtesy of  
The CHESAPEAKE RESTAURANT

**NOTICE**

On the second Monday of every month from SEPTEMBER to APRIL  
THE CHARLES THEATRE will play host to a series of

**BALTIMORE FILM FORUM  
SCREENINGS**

The performances will be wholly run by the Baltimore Film Forum.  
Charles Theatre Discount Passes are *NOT* valid for these special programs.

WED through TUES, JUNE 27-JULY 10

**"PICNIC AT HANGING ROCK' ELECTRIFIES.  
NEW, WONDERFUL  
REFRESHINGLY  
DIFFERENT."**  
—Rex Reed, New York Daily News

**"A VISUALLY  
EXQUISITE  
MYSTERY."**  
—Judith Crist

**PICNIC AT  
HANGING ROCK**

WEEKDAYS 7:25, 9:30  
SAT MATINEES 3:25,  
5:25  
SUN MATINEES  
3:25, 5:25

**ERASERHEAD** Jun 29-30 late shows  
**DEAD STRIPPERS &  
FREAKS** — July 6-7  
late shows

Orders received after May 25 will be held at the Charles Theatre box office for pickup the evening of the performance.  
516 North Charles Street, Room 401, Baltimore, Md., 21201. Name, address and telephone number must be included with all requests.  
Tickets may be purchased by mail the Baltimore Film Forum. Please address all requests to: Baltimore Film Forum Film Benefit.



Courtesy of the CHESAPEAKE RESTAURANT

**FREE INDOOR PARKING ACROSS THE STREET**

WEILL, Story by VICKI POLLON & CLAUDIA WEILL. Music by MICHAEL MARL.  
WRIGLEY, VIVIKA LINDBOORG & MIKE KELLIN. Produced & directed by CLAUDIOA  
CHRISTOPHER GUEST, ANITA SKINNER, BOB BLALAWN, GINA ROGAK AMY  
A film by CLAUDIA WEILL. Starring MELANIE MAYRON. Featuring ELI WALLACH.

**girl friends**

"MELANIE MAYRON IS ROMANTIC AND OFFERS EVIDENCE THAT  
SOME MYSTERIOUS QUALITY WE CALL SEX APPEAL IS HARDER TO  
DEFINE THAN IT EVER WAS AND CONTINUES TO BE WHAT MOVIES  
ARE ALL ABOUT!" — MOLLY HASKELL, New York Magazine

for the benefit of THE BALTIMORE FILM FORUM  
MAY 31 — 9:00 PM — ADMISSION \$5  
**BENEFIT PERFORMANCE**

# CHARLES

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BALTIMORE  
PHONE: 727-FILM

## NOTICE!

With this program, the management of the KEY THEATRES in Georgetown and College Park, Md. assumes control of the operation and film programming of the CHARLES THEATRE. We plan to bring to Baltimore quality films, both old and new, at a reasonable price. As this program indicates, we will feature both split-week repertory booking, some longer runs (as with our June 20 engagement of GIRL FRIENDS) and weekend late shows. All foreign films will be shown in their original language with English subtitles.

Our regular admission price will be \$3.00, with discount ticket books available at \$20.00 for ten admissions. These books will be valid for all performances at all times, including midnight shows.

Our first weekend late show will, of course, be PINK FLAMINGOS, the pioneer of all the midnight shows. Produced and directed by Baltimore's own John Waters, PINK FLAMINGOS has run for more than a year in Los Angeles, Washington and Philadelphia, to cite just a few cities.

The theatre has been remodeled to feature the art deco decor of the classic American movie house. With the cooperation of the Chesapeake Restaurant, we are able to provide FREE indoor parking to our patrons at the garage directly across the street from the theatre. Patrons wishing to have cocktails, dinner, or both, before or after our shows may also take advantage of the valet parking generously offered by the Chesapeake.

Our opening attraction on Thursday, May 31 at 9:00 p.m. will be the Baltimore premiere of Claudia Weill's GIRL FRIENDS. Widely acclaimed by critics nationwide, GIRL FRIENDS enjoyed great popularity in its recent New York, Washington and Boston engagements. This showing is both a salute to and benefit for the BALTIMORE FILM FORUM, the major force in bringing fine films to the Baltimore area. Tickets for this benefit performance will be \$5.00.

We would like the CHARLES THEATRE to become an integral part of the Baltimore community. We are anxious for your programming suggestions and any other ideas that will help us to improve the operation of the theatre.

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**FREE INDOOR PARKING ACROSS THE STREET**  
6:00 pm to Midnight — Courtesy of the CHESAPEAKE RESTAURANT

---

**DISCOUNT TICKET BOOKS GOOD AT ALL TIMES**  
**\$20 FOR TEN ADMISSIONS**

WED, THUR, FRI, SAT, JULY 11-12-13-14

**BLACK ORPHEUS**  
DAILY AT 7:00, 10:30  
SAT. MATINEE AT 3:15

**plus**  
**BAHIA**  
DAILY AT 8:50  
SAT. MATINEE AT 10:15

TWO OF THE MOST RAVISHINGLY BEAUTIFUL FILMS EVER MADE.....

DIRECTED BY MARCEL CAMUS

**plus**  
**FREAKS & DEAD STRIPPERS**  
fri-sat late shows

SUN, MON, TUE, JULY 15-16-17

**JEAN COCTEAU'S CLASSIC FANTASY**

**Beauty and the Beast**

Cocteau's BEAUTY AND THE BEAST is an authentic, personal statement by the great French poet. It is also a faithful adaptation of the classic legend. What emerges is a magnificent work of art, enjoyable on the level of a fairy tale and meaningful on the level of great poetry.

**plus**  
**THE ANDALUSIAN DOG**

SUNDAY: 1:30, 3:30, 5:30, 7:30, 9:30  
MONDAY & TUESDAY: 5:30, 7:30, 9:30

WED, THUR, FRI, SAT, JULY 18-19-20-21

"The American Friend" is one of the most compelling movies of the year - the one essential movie to see." —THE VILLAGE VOICE

"A BRILLIANTLY STYLISH THRILLER... SPINE-TINGLING SUSPENSE... EASILY THE BEST THIS YEAR HAS OFFERED." —David Ansen - NEW YORKER

**THE AMERICAN FRIEND**

DAILY AT 7:15, 9:30  
SAT. MATINEES AT 2:30, 4:45

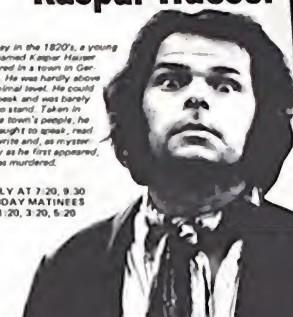
**DESPERATE LIVING**  
fri-sat late shows

SUN, MON, TUE, JULY 22-23-24

**Werner Herzog's Mystery of Kaspar Hauser**

One day in the 1820's, a young man named Kaspar Hauser appeared in a town in Germany. He was mute and above the animal level. He could not speak and was barely able to stand. Taken in by the town's people, he was taught to speak, read and write and, as mysteriously as he first appeared, he was murdered.

DAILY AT 7:20, 9:30  
SUNDAY MATINEES AT 1:20, 3:20, 6:20



WED, THUR, FRI, SAT, JULY 25-26-27-28

**"Simply Lovely...an all too human comedy."**  
JUDITH CRIST-SATURDAY REVIEW

"A witty, wacky look at the seven year itch." —Bernard Drew, Gannett Newspapers



**Pardon Mon Affaire**

DAILY AT 7:30, 9:30  
SAT. MATINEES AT 3:30, 5:30

**DESPERATE LIVING**  
fri-sat late shows

SUN, MON, TUE, JULY 29-30-31

**"BRIGHT, ROMANTIC, IMAGINATIVE AND EYE-FILLING."**  
—Bruce Willimon, Variety

"One of the most brilliant, haunting movies to come my way in years of moviegoing!" —Lisa Leman Vega



**A SLAVE OF LOVE**

DAILY AT 7:30, 9:30 — SUN. MATINEES 1:30, 3:30, 5:30

WED, THUR, FRI, SAT, AUG 1-2-3-4

"SPLENDIDLY ACTED AND BEAUTIFULLY MADE." —Gene Siskel, ABC-TV

"The entire cast is superb." —Los Angeles Times

"BEAUTIFULLY ACTED...an intellectually exquisite film." —Penelope Gilligan, New York Magazine

**CATHERINE DENEUVE**  
**GIANCARLO GIANNINI**  
**LA GRANDE BOURGEOISE**  
WITH FERNANDO REY TINA ALMONT

Directed by Maurice Béjart  
ATLANTIC PELVING

THE MOST SENSUOUS FILM OF THE DECADE... RETURNS.

DAILY AT 7:15, 9:30  
SAT. MATINEES AT 3:15, 6:15

**PERFORMANCE**  
fri-sat late shows

SUN, MON, TUE, AUG 5-6-7

"SUPERBLY ACTED...YOU MUST NOT OVERLOOK THIS BEAUTIFUL MOVIE." —ABC-TV

"A RARE TALE HANDLED WITH EXCEPTIONAL UNDERSTANDING CELEBRATES TENDER LOVE!" —New York Post

"A WARM APPEALING ROMEO-JULIET ROMANCE! Directed with taste... draws first-rate performances from the entire cast." —New York Daily News



**Bonjour Amour**

DAILY AT 7:30, 9:15 — SUN MATINEES 2:25, 4:00, 5:45

WED through TUE, AUG 8-14

**A week-long festival of**  
**FELLINI**

WEDNESDAY-THURSDAY ONLY

**8½** CLAUDIA CARDINALE ANOUK AIMEE MARCELLO MASTROIANNI DAILY AT 8:30

FRIDAY-SATURDAY ONLY

**La Dolce Vita** ANITA EKBERG MARCELLO MASTROIANNI DAILY AT 8:30 — SAT. MATINEES 2:25, 5:25

SUNDAY-MONDAY-TUESDAY ONLY

**Juliet of the Spirits** GIULIETTA MASINA SANDRA MILA DAILY AT 8:30 — SUN MATINEES 2:35, 5:30

**PERFORMANCE**  
fri-sat late shows

WED through TUE, AUG 15-21

**Two classics of wit by LUIS BUNUEL**

"TRIUMPHANTLY FUNNY AND WISE... The incomparable Luis Bunuel... an authentic master... restores one's appreciation for the fantastic." —VINCENT CANBY, New York Times



**That Obscure Object Of Desire**  
DAILY AT 8:50 — SAT. MATINEE 5:10 — SUN MATINEES 1:20, 5:10

**plus**  
**The Discreet Charm of the Bourgeoisie**  
DAILY AT 7:00, 10:30 — SAT. & SUN MATINEES AT 3:15

**CREATURE FROM THE BLACK LAGOON**  
fri-sat late shows

WED through TUE, AUG 22-28

**Neil Young's RUST NEVER SLEEPS**

**The electrifying Neil Young & Crazy Horse concert tour**

DAILY AT 7:30, 9:30  
SAT. & SUN MATINEES AT 3:30, 5:30

**THE HARDER THEY COME**  
fri-sat late shows

WED through TUE, AUG 29-SEPT 4

"MAKE TIME FOR 'NO TIME FOR BREAKFAST': BEAUTIFULLY SHOT AND EDITED, MARY GIBSON'S ANNIE GIRARDOT DELIVERS AN AUTEUR AND PASSIONATE PERFORMANCE RANKING WITH ANYONE ELSE." —Bob Lee, ABC-TV

"NO TIME FOR BREAKFAST IS AS IF 'LOVE STORY' HAD BEEN REWRITTEN FOR AN ADULT AND FILMED IN THE COLOR OF REALITY INSTEAD OF A HAZE OF SENTIMENT." —Christopher Lehman-Haupt, N.Y. TIMES



**ANNIE GIRARDOT**

**NO TIME FOR BREAKFAST**  
A FILM BY JEAN-LOUIS BERTUCELLI

DAILY AT 8:25, 10:30  
DAILY AT 7:30, 9:35  
SAT. & SUN MATINEES AT 3:05, 5:15

**RUST NEVER SLEEPS**  
fri-sat late shows

**FRI, SAT LATE SHOWS AT 11:30 PM**

JUNE 29-30  
**ERASERHEAD**



JULY 6-7, 13-14  
**FREAKS**

A story of jealousy, duplicity and revenge in a circus setting. "FREAKS" was made in 1932 with real dwarfs, pinheads, bearded women & siamese twins.

**DEAD STRIPPERS**

JULY 20-21, 27-28  
**JOHN WATERS' Desperate Living**

It isn't very pretty....



AUG 3-4, 10-11  
**MICK JAGGER IN NICHOLAS ROEG'S Performance**



AUG 17-18  
**CREATURE FROM THE BLACK LAGOON IN 3-D**



AUG 24-25  
**THE HARDER THEY COME JIMMY CLIFF**



AUG 31, SEPT 1  
**NEIL YOUNG'S RUST NEVER SLEEPS**



1979

Joan Mellen, VOICES FROM THE JAPANESE CINEMA, Liveright, 1975.  
 Donald Richie, THE FILMS OF AKIRA KUROSAWA, University of California Press, 1965.

DON'T MISS OUT ON OUR UPCOMING

JAPANESE FILM MASTERPIECES SERIES

ON TUESDAY EVENINGS AT THE JOHNS HOPKINS UNIVERSITY

February 6 I WAS BORN BUT... Dir. Yasujiro Ozu (1932)	March 6 SANJURO Dir. Akira Kurosawa (1962)
February 13 AN AUTUMN AFTERNOON Dir. Ozu (1962)	March 13 HIGH AND LOW Dir. Kurosawa (1963)
February 20 OSAKA ELEGY Dir. Kenji Mizoguchi (1936)	March 20 BOY Dir. Nagisa Oshima (1969)
February 27 PRINCESS YANG KWEI FEI Dir. Mizoguchi (1955)	March 27 AN ACTOR'S REVENGE Dir. Kon Ichikawa (1963)

The series is hosted by Harold Levin, film lecturer for the Community College of Baltimore, Liberty Heights campus, with program notes by Columbia Flier film Critic Stephen Prince. Series tickets may be purchased this evening, or at the door.

AND BEGINNING THIS THURSDAY

"THE CLASSICS OF THE ITALIAN CINEMA"

January 18 STORY OF A LOVE AFFAIR Dir. Michelangelo Antonioni (1950)	February 22 IL POSTO Dir. Ermanno Olmi (1961)
January 25 UMBERTO D Dir. Vittorio De Sica (1952)	March 1 BEFORE THE REVOLUTION Dir. Bernardo Bertolucci (1964)
February 1 I VITELLONI Dir. Federico Fellini (1953)	March 8 FISTS IN THE POCKERS Dir. Marco Bellocchio (1965)
February 8 BIG DEAL ON MADONNA STREET Dir. Mario Monicelli (1959)	March 15 BATTLE OF ALGIERS Dir. Gillo Pontecorvo (1966)
February 15 IL GENERALE DELLA ROVERE Dir. Roberto Rossellini (1959)	March 22 TEOREMA Dir. Paolo Pasolini (1968)

This series will feature guest lecturers each Thursday at the Baltimore Museum of Art. Films begin at 8:00. Series tickets may be purchased this evening, or at the door Thursday evening.

FOR MORE INFORMATION

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THE BALTIMORE FILM FORUM

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Supported by the Maryland Arts Commission,  
The National Endowment for the Arts,  
and the Baltimore Community Foundation.

Program Notes  
January 15, 1979

DERSU UZALA

Directed by Akira Kurosawa; screenplay by Mr. Kurosawa and Yuri Nagibin, based on a story by Vladimir Arseniev; photographed by Asakadru Nakaj, Yuri Gantman and Fyodor Dobronarov, a Soviet-Japanese co-production. In Russian with English subtitles. Running time: 137 minutes.

DERSU UZALA.....Maxim Munzuk  
VLADIMIR ARSENIEV.....Uri Solomin

Akira Kurosawa, the last of seven children, was born of samurai stock, his father being one of the last of the old military educators. Kurosawa began studying painting while still in primary school. In 1927, after graduating from middle school, he enrolled at the Boshusha School of Western Painting. He was quite good, but the commercial illustration jobs he landed barely supported him and often left him too broke to buy paint. He joined a Marxist discussion group where he and his compatriots discussed the new movements in art and literature. Kurosawa studied the 19th century Russian novelists intensively and was especially influenced by Tolstoy.

One of Kurosawa's brothers was a film narrator-commentator at a local cinema and would often take Akira to films, or lend him his pass to go in. By 1936, Kurosawa decided he'd finally have to start making a living and replied to a newspaper ad for an assistant directorship at a film studio. Although he liked films, he had no special desire to make them—painting and literature were his interests. But—a job was a job. The ad asked for an essay on the basic defects of the Japanese cinema and how to correct them. The 500 applicants who submitted acceptable essays were then asked to do a film treatment from a newspaper clipping about a laborer who fell in love with a dancing girl. The seven finalists were given oral examinations and Kurosawa was hired.

He was attached to director Kajiro Yamamoto's group. Yamamoto had been impressed with Kurosawa at the oral exams and quickly recognized his talent. Kurosawa was a quick study and learned his craft thoroughly over the next 7 years under Yamamoto's guidance. Towards the end of this period, Yamamoto observed that Kurosawa was more than an assistant, "He was more like my other self."

One of the assistant duties was writing scripts. Kurosawa always wrote them as if he were going to direct them himself, but was not given the chance, usually because his scripts failed to meet the government-specified requirements of a wartime film. That is to say, they showed too much American influence. Finally in 1943, he was given his chance at an adaptation of SANSHIRO SUGATA, an incontestably Japanese period novel about the rivalry between judo and jujitsu. The film was an extraordinary debut and marked the emergence of major new filmmaker. The film was later severely cut by the American occupation authorities for being too "feudal." THE MEN WHO TREAD ON THE TIGER'S TAIL (1945) was banned by the wartime Japanese govern-

ment for failing to extol the traditional concepts of feudalism and obedience, and obedience, and then later also banned by the Americans for being pro-feudal.

Kurosawa came to the world's attention in 1951 when RASHOMON won the Grand Prize at the Venice Film Festival. Ironically, the film had been entered against the wishes of the studio that produced it, and the Japanese were surprised and somewhat mystified at its winning. They thought it seemed "exotic," unrealistic, and not typically Japanese. Even today RASHOMON has only a minimal reputation among Japanese film people.

A Japanese critic, Akira Iwasaki, states that "Whereas Japanese film directors in the past have leaned heavily toward naturalism, Kurosawa's style is intellectual, and his emergence after the war marked the appearance of an utterly unfamiliar element in the Japanese film world." Kurosawa rejected the traditional "boiled-rice-and-green-tea" austerity of Ozu, saying, "I want my films to be like a steak spread with butter and topped with good, rich, broiled eels."

Rich foods and rich films. In making THE SEVEN SAMURAI, Kurosawa said, "I thought I would make a film which was entertaining enough to eat, as it were." What a tasty morsel! This is the film that Donald Richie calls the single greatest Japanese film ever made. The sheer technical brilliance of Kurosawa's editing and his use of filmic language created a visually and emotionally kinetic film with a stunning impact. If his films are rich, they are achieved with an economy of style--no wasted or superfluous actions or shots. Tony Richardson says that "Kurosawa is a virtuoso exponent of every technique...his use of the camera is devastating..." He combines "formal grace and dramatic accuracy."

This economy of style is not paralleled by an economy of production. Kurosawa shoots more footage, takes longer to shoot a film, and spends more money than any other Japanese director. He greatly admired Mizoguchi and said of him that "He never made compromises. He never said that something or other 'would do.'" Instead he pulled--or pushed--everyone along with him until they had created the feeling which matched that of his own inner image...He pushed and bullied and he was often criticized for this, but he held out, and he created masterpieces." The same can be said for Kurosawa, and often is.

He has long and careful rehearsals with all of his actors, something done by very few other directors in Japan. He insists on authenticity in his sets. Production has been halted because his telephoto lenses showed nail heads in period sets. Once Kurosawa tore down an entire open set because the roof didn't look real enough. Fifty years worth of tea was poured into the teacups used in REDBEARD to properly stain them. Real arrows were shot full force at Toshiro Mifune from ten feet away, only missing his head by inches during the filming of THRONE OF BLOOD. Kurosawa usually shoots with at least three cameras running simultaneously--the train sequence in HIGH AND LOW used nine cameras. He personally selects the publicity stills and insists that they be shot during filming, and not staged afterwards.

Kurosawa's work is wide-ranging; period films--samurai and feudal epics and farces, modern themes--slum dwellers and the mental lesions that industrial society engenders, the angst caused by the fear of atomic annihilation, the efforts of a dying petty bureaucrat to atone for a wasted life; adaptations of Macbeth, Gorky's THE LOWER DEPTHS, Dostoevsky's THE IDIOT, Ed McBain's police novel HIGH AND LOW. Whether original or adapted, Kurosawa makes the material uniquely his own. The period films resonate with modern echoes.

Kurosawa is a great filmmaker not only because of his technical brilliance, but also because of the ideas that suffuse his films. Common themes warp and weave through all of his films. Common themes warp and weave through all of his films: Why can men not live together more happily?; the need to retain faith and hope to avoid falling into moral limbo; the need to preserve our values even as society seems to be losing them.

Kurosawa's heroes embody the bushido philosophy, originally a code of ethics based

upon Zen teachings. "Face both man and nature and learn." A bushido adherent was a continual student, searching for spiritual enlightenment which he never attained, for bushido insisted that perfection was not only impossible, but a dangerous chimera. Bushido was a way of living, a process rather than a state. Bushido qualities included compassionate steadfastness, moral honesty, an inability to compromise, and action through belief: "To know and to act are one and the same." Toshiro Mifune has said of Kurosawa, "He taught me practically everything I know, and it was he who first introduced me to myself as an actor. Kurosawa has this ability to bring things out of you that you never knew were there...When you see his films you find them full realizations of ideas, of emotions, of a philosophy which surprises with its strength, even docks with its power...He is an artist, and he is demanding; a man more full, more whole, both more self-willed and more compassionate than most men are. It is from this understanding...that he draws his films, just as he draws from us, his actors, our best. I know. I have never seen an actor done anything that I am proud of other than with him."

Compared to his early prolific and highly successful output, Kurosawa's career has been in decline since REDBEARD in 1965. DODEKA DEN, his first color film, was a great critical and commercial flop in Japan. Then he was fired from TORAI TORAI TORAI by Darryl F. Zanuck. Kurosawa once said that "if I ever lost my passion for film, then I myself would be lost. Film is what I am about." His own personal slump coincided with a slump in the Japanese film industry, and Kurosawa tried to commit suicide by slitting his neck and wrists in the bathtub. He recovered to make DERSU UZALA in 1975, and is scheduled to start shooting a new film this year for Toho Studios.

DERSU UZALA is a joint Japanese-Soviet production that won the Grand Prize at the 1975 Moscow Film Festival as well as the 1975 Academy Award as the Best Foreign Language Film. Dersu is a Mongolian hunter and trapper (in the vein of Kurosawa's earlier bushido heroes) who serves as a guide and friend to a Russian army surveyor in Eastern Siberia at the turn of the century. Beautifully photographed on location, the film has a more measured pace than most of Kurosawa's films, but is about a man who is in harmony with his surroundings most of the time. Especially stunning is the sequence in Dersu and the surveyor become lost on a frozen lake just before the onslaught of an arctic storm.

**FILMOGRAPHY**  
Sanshiro Sugata/Judo Saga/The Legend of Judo (1943), Ichiban Utsukushiku/Most Beautifully (1944), Sanshiro Sugata (1945), Judo Saga (Sequel) (1945), Tora no O o Fumo Otoko Tachi/The Men Who Tread on the Tiger's Tail/Walkers on the Tiger's Tail (1945), Asu o Tsukuru Hitobito/Those Who Make Tomorrow (1946--co-directed with K. Yamamoto, H. Sekigawa), Waga Seishun ni Koishashi/No Regrets for Our Youth (1946), Subarashiki Nichiyobi/Wonderful Sunday (1947), Yoidore Tenshi/Drunken Angel (1948), Shizuka Maru Ketto/The Silent Duel (1948), Nora Inu/Stray Dog (1949), Shibun/Scandal (1950), Rashomon (1950), Hakuchi/The Idiot (1951), Ikkoku/Living To Live (1952), Shichi-nin no Samurai/The Seven Samurai (1954), Ikkimono no Kiroku/I Live in Fear (1955), Kumonosuo/Throne of Blood/Cobweb Castle (1957), Donkoko/The Lower Depths (1957), Kakushi Toride no San-Akunin/The Hidden Fortress (1958), Warui Yatsu Hodo/Yoko Nemuru/The Bad Sleep Well (1960), Yojimbo/The Bodyguard (1961), Tsubaki Sanjuro/Sanjuro (1962), Engoku to Jigoku/High and Low (1963), Aka Hige/Red Beard (1965), Dodes Ka Den (1970), Dersu Uzala (1975).

#### BIBLIOGRAPHY

Donald Richie is the reigning authority on Japanese cinema, the source of most of these notes. Also helpful were several articles in Braudy and Dickstein.

Leo Braudy and Morris Dickstein, GREAT FILM DIRECTORS: A CRITICAL ANTHOLOGY, Oxford University Press, 1978.  
Peter Cowie, 50 MAJOR FILMMAKERS, A.S. Barnes & Co., 1975.

(continued)

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Supported by The Maryland Arts Council, The Mayor's Advisory Committee on the Arts and Culture, The Baltimore County Commission on Arts and Science, The Maryland Department of Cultural Affairs and The National Association of Theater Owners of Maryland.

1979

PROGRAM NOTES: FEBRUARY 19, 1979

EFFI BRIEST (1974, German)

Directed by Rainer Werner Fassbinder; Screenplay by Mr. Fassbinder;  
Based on the 19th century German classic by Theodor Fontane;  
Photographed by Jeurgen Juerges and Dietrich Lohmann;  
Edited by Thea Eymesz; Musical Motif by Camille Saint-Saens.  
141 minutes, black and white.

CAST:

Effi Briest.....Hanna Schygulla  
Baron Geert von Instetten.....Wolfgang Schenck  
Wullersdorf.....Karlheinz Bohm  
Major Crampas.....Ulli Lommel  
Roswitha.....Ursula Stratz  
Johanna.....Irm Hermann  
Narrator.....Rainer Werner Fassbinder

Much of the dialogue is dubbed, in many cases not by the player seen on screen, to help develop the creative "distance" Fassbinder mentions in the interview that follows.

PLOT:

The 17-year-old Effi Briest is married by her parents to the much older Baron von Instetten. She is dissatisfied by the match and lonely in her new home, but too inexperienced to know why. She forms a fleeting liaison with her husband's friend, Major Crampas. Von Instetten discovers it six years later; he duels with and kills Crampas, and separates himself from Effi, keeping custody of their daughter Annie. A year later, Effi dies.

Notes from an interview between Rainer Werner Fassbinder and Christian Braad Thomsen, Berlin, 1974:

C.B.T. - Is it true that Fontane's *Effi Briest* was your first film project?  
R.W.F. - Yes, but in 1969 I couldn't raise the capital, and today I'm thankful for that. At that time I would probably have tried to adapt the story instead of--as now--simply filming the book. Given the little technique and experience I had at that time, my film would probably have look like the three earlier film versions. There are certain things you shouldn't do as soon as they occur to you; they should be held over until you are REALLY ready for them. *EFFI BRIEST* is my dream film, and I decided to make it in black and white because they're the most beautiful colors I know. It's a film that I made exactly as I wished, with no other consideration. If it gets its money back, then that's fine, but that wasn't the reason I made it. It's my most expensive movie (up to 1974), and the actual shooting took more than a year.

C.B.T. - You see a difference between telling the book's story and filming the book?

R.W.F. - Yes, but the difference is mine. I kept close to the novel...not to the story it tells, but to Fontane's attitude to the story. Of course, you could make a lively film just telling the story (a young girl

THE UMBC FILM DEPARTMENT  
in cooperation with The Baltimore Film Forum  
present

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A program of tapes created by local area video artists

MONDAY, MARCH 19

8:00 P.M.

The Gallery, Fine Arts Building, University of Maryland, Baltimore County

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1979

## Film Review

# Festival gets 'Violette'(s) for birthday

By Mike Giuliano  
News American Staff

The Baltimore Film Forum gave itself a birthday party last night following the opening 10th annual Baltimore Film Festival, which brought a large crowd to the Playhouse Theater for a benefit screening of Claude Chabrol's "Violette."

Movie buffs gathered in the lobby after the film, shared a large birthday cake, and celebrated a decade of bringing quality films to Baltimore. Mingling were students and their professors, poets and newspapermen, film makers and foreign-born members of the community.

Several people active in the Baltimore film scene attended: film scholar Leo Braudy and poet Cynthia Macdonald, both of whom teach at Johns Hopkins University; Baltimore's most famous underground film maker and sleaze manufacturer John Waters, with his counterculture entourage; Helen Cyr, head of the Enoch Pratt Library's Audio Visual Department, along with her husband, Gordon, of the music department at Towson State University; R.H. Gardner of the Sunpapers; Fred White of the English Department at Goucher College; and lawyer-activist Maurice Braverman.

## FESTIVAL from 1C

Beginning today, movies will be screened afternoon, evening and midnight for the next thirteen days. Some of the veteran film-goers in last night's audience will probably sit through it all, emerging bleary-eyed but delighted from the theater, situated on Charles and 25th streets.

Last night's film got things off to an interesting start. Claude Chabrol is a master at depicting mayhem in the bourgeois home. In his films, murder, repression and psychotic states have a way of working themselves into our comfortable middle class lives.

This year's festival again offers films from a number of countries. A few nights at the festival is a wonderful introduction to the world of film. What are they up to in India? Or Japan? How do Italian directors deal with political corruption in their country? And at home, what are independent film-makers doing in animation, documentary, dramatic and experimental forms?

Some at the party have good reason to celebrate, for they've been with the Film Forum from its humble beginnings to the well-attended series and festivals of the past few seasons. The Film Forum is an organization that screens repertory cinema in various locations throughout the city. Though not officially affiliated with the Playhouse, both draw many of the same people.

The Film Forum settled down in the Playhouse Theater in Charles Village last year after stints at the University of Baltimore, the Five West Theater on North Avenue and the Tower Theater in Charles Center.

The Playhouse is a congenial atmosphere for what the Film Forum is trying to accomplish because it is the only commercial theater in the area that regularly books foreign films. The Playhouse and Film Forum

have been valuable to Baltimore's film culture as alternatives to the commercial fare offered by most area theaters.

"Violette" (France, 1978) is another Chabrol shocker, this one based on an actual incident that occurred in 1933. An 18-year-old girl murdered her father and attempted to kill her mother. The court case scandalized all of France.

For an event as celebratory as this birthday party, the opening film was hardly one to make you cheerful.

As Violette, Isabelle Huppert has a cold, mannequin-like personality. She rebels against her conservative parents and, unknown to them, leads a wild, immoral life in the streets. Violette may be ruthless and calculating, but she doesn't seem very bright.

Neither does the film. Though many critics have lauded "Violette," I found it static and psychologically shallow. The characters all remain ciphers. What motivates them is largely a mystery. And poor Huppert is posed in countless shots of inactivity: languidly smoking, leaning against a tree, standing on a street corner.

Huppert did win the Best Actress Award at Cannes for her performance, and the likes of the *New York Times'* Hilton Kramer said of "Violette": "The film is certain to become a classic."

While I wouldn't go so far as that, it was gratifying to see one of last year's major French releases in Baltimore. Festival openers in past years have been generally stronger, but few films could match the artistry of last year's opening film, Alain Resnais' "Providence."

The festival continues tonight at the Playhouse with "Best of Fest" screenings at 7:30 and 9:30 p.m. From

some 250 entrants, panels have selected what they consider the best independent films. Included in tonight's program will be a hilarious parody of "Grease"-type musicals, this one set in a Junior High School; and an amazing animated film that uses asparagus imagery to evoke creative and erotic fantasies.

Much more is to follow. For information call the Film Forum at 685-4170.

1979

## Film Forum features best from Japan, Italy

The Sun 1/17/79  
By MIKE GIULIANO

News American Staff

Film buffs who have been blessing the Baltimore Film Forum for the last few years will have good reason to do more of the same this spring.

The 350-member organization, which sponsors a number of film series and the annual Baltimore Film Festival, offers foreign and American films that never get to commercial theaters in the area.

Although the organization does not have a theater of its own, it schedules programs at the Baltimore Museum of Art, Center Stage, the Maryland Institute, and the Johns Hopkins University.

Because so many of its films are screened at local schools, people sometimes mistakenly assume that the Film Forum is primarily composed of students and recent graduates. That's a notion Hilary Aidas, its executive director, emphatically corrects.

"Only about 10 percent of our members are students," she says. "An equal percentage are senior citizens. What we're finding is that the people who attend our programs are coming from many areas and backgrounds."

Their 6,000-name mailing list, she points out, also includes people in Washington and Delaware, further proof that the Film Forum has a broadly-based audience.

For the upcoming spring series, the Forum features eight classics from Ja-



FROM ITALY: A scene from "Big Deal on Madonna Street," directed by Mario Monicelli.

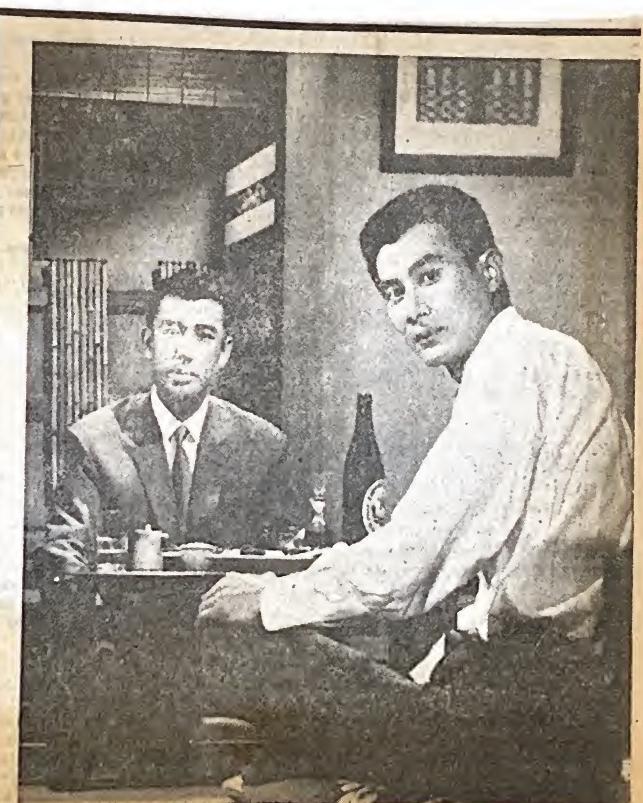
pan. (More films are made in Japan and India each year than in any other country, yet few of them ever get to Baltimore. This series will present works of great artistic importance by the major Japanese directors.)

To be screened on the Johns Hopkins University Homewood campus, the series is hosted by Harold Levin, Director of Educational Services and a lecturer in film at the Liberty Heights campus of the Community College of Baltimore. He will be assisted by Steven Prince, film critic for the weekly *Columbia Flier*, who will provide program notes for each film.

A preview: on Feb. 6, a silent film by Yasujiro Ozu, "I Was Born, But . . ." Another Ozu film, a much later sound production, "An Autumn Afternoon," on Feb. 13.

Generally considered the most Japanese of Japanese directors, Ozu's films are concerned with complex family relationships, and the inevitable conflicts between traditional and modern ways of life. His camera generally remains stationary and at a respectable distance from his family groups, as if presenting an objective, critically detached depiction of their dramas. Though slow-moving and static by western standards, Ozu's films have a devotion to detail and humanism that have made him a favorite of film aficionados.

The Ozu films will be followed by two  
Turn to page SC



FROM JAPAN: Yasujiro Ozu directed "An Autumn Afternoon."

Continued from page 1C

from the elegiac, fatalistic director Kenji Mizoguchi — "Osaka Elegy" on Feb. 20 and "Princess Yang Kwei Fei" on Feb. 27.

Obsessively concerned with women and their unequal status in Japanese society, Mizoguchi observes them and chronicles their individual tragedies with a directorial style that emphasizes lyrical tracking shots and visual compositions of great beauty. Mizoguchi's moving camera contrasts sharply with Ozu's stationary one.

Next in the series are two films by the Japanese director best known in the west, Akira Kurosawa. "Sanjuro" will be shown on Mar. 6 and "High and Low" on Mar. 13. The first, a continuation of Kurosawa's "Yojimbo," is a rousing samurai drama. Boisterous and action-filled, with enormously entertaining battle sequences, "Yojimbo" has a pacing and story which will remind viewers of our own western sagas. In fact, "The Magnificent Seven," one of our more popular westerns, was a Hollywood version of an earlier Kurosawa film.

The second film, "High and Low," is a detective film that has been widely admired as a genre classic. Both of these films give some indication of just how prolific and versatile this most western of Japanese directors is.

Nagisa Oshima's "Boy," to be screened on Mar. 20, is an unusual story about a young boy involved in his parents' con games. Among other things, they have him run in the world of oncoming automobiles. The drivers, saddened at having hit the boy, offer to settle out of court. His parents keep collection money, while the boy accumulates physical and psychological scars.

The final film in the series, Kon Ichikawa's "An Actor's Revenge," is on Mar. 27. After someone kills the parents of a Kabuki actor, he goes all out to seek vengeance. And Ichikawa goes all out too, with swordfights and directorial flourishes that provide a rousing conclusion to both the film and the series.

All films will begin at 8 p.m., with the exception of "High and Low," which, owing to its length, will begin at 7:30 p.m.

The Italians have their day on Thursdays, when an evening series at the Baltimore Museum of Art presents classics from that country's cinema.

Richard Macksey, chairman of the Humanities Center at Johns Hopkins, hosts the series. Local film scholars will introduce each film, at 8 p.m., and hold discussions afterwards.

Michelangelo Antonioni's "Story of a Love Affair" begins the series tonight. Best-known for two English language productions, "Blow Up" and "The Passion-

ger," Antonioni has a unique style and concerns.

His first feature film, "Story of a Love Affair" (1950) is rarely shown, and provides interesting insights into the development of his mature philosophy. This early film, derivative of American detective and mystery films, has a quicker pace than many of his later, idiosyncratic productions.

One of the most popular and critically acclaimed Italian films follows on Jan. 25: Vittorio De Sica's "Umberto D" (1952) was the last great neo-realist film. A style that evolved at the end of the second world war, neo-realism was a response to the false portraits of Italian life found in both society "white telephone" films made in studios and fascist propaganda made under Mussolini's regime.

By contrast, neo-realism emphasized non-professional actors, shooting location, and stories that dealt with ordinary people. "Umberto D" tells just such a simple story about a retired man and his dog. The simplest of plots makes for a profoundly moving portrait of one man and his society.

"I Vitelloni," an early autobiographical work from the exuberant, decadent, self-indulgent Federico Fellini, comes on Feb. 1. Small town boys dream about the high life. Their extravagant dreams, which were Fellini's own, remain within a largely neo-realist context, whereas in his later works it's reality that disappears and dreams which predominate.

Marcello Mastroianni and Claudia Cardinale star in Mario Monicelli's "Big Deal on Madonna Street," Feb. 8. Fast-paced and parodic, the film shows how ill-prepared crooks go about planning the perfect crime. Italian spoofs and light comedies of the last 20 years owe much to this 1958 film.

A major film from the neo-realist giant Roberto Rossellini, "General Della Rovere," is scheduled Feb. 15. A small-time crook, played by director Vittorio De Sica, is captured by the Germans and coerced into assuming the identity of a partisan leader.

Ermanno Olmi's most recent film, "The Clog Tree," has been much acclaimed at the world's film festivals. An earlier effort, "The Sound of Trumpets," to be shown on Feb. 22, is a bitter sociological study of a young man's first job. His individuality is lost, and he becomes but another cog in the corporate machinery.

From the director of "Last Tango in Paris" and "1900," Bernardo Bertolucci, comes "Before The Revolution" on Mar. 1. One of the most impressive first films ever made, it's a romantic, visually haunting story of initiation into adulthood, based on Stendhal's "The Charterhouse of Parma."

The film on Mar. 8, Marco Bellocchio's "Fists in the Pockets," is a blackly humorous account of a family's decline.

Gillo Pontecorvo's "Battle of Algiers," on Mar. 15, is a stunning semi-documentary examination of the Algerian fight for independence against France in the 1950s. With the exception of the colonial French, who are depicted as cartoon villains, the cast and setting have an amazing verisimilitude.

The series concludes on Mar. 22 with the work of another Marxist, Pier Paolo Pasolini's "Teorema." Both Pontecorvo and Pasolini are uncompromising in their critiques of contemporary society. That rigid communist stance has caused problems for Pontecorvo, since most film producers refuse to finance his projects; in Pasolini's case, his radical views were sharply criticized by the Italian right wing, which led to his assassination by reactionary terrorists a few years ago.

In addition to the Japanese and Italian film series, the BFF's monthly Center Stage program continues with Rainer Werner Fassbinder's "Effi Briest" on Feb. 19, Jacques Rivette's "Celine and Julie Go Boating" on Mar. 26, and Ridley Scott's "The Duellists" on April 9.

Admission to most Film Forum events is by subscription only, but \$3.25 single admissions may be purchased for the Fassbinder and Rivette films. All Center Stage programs begin at 8 p.m. Program notes and free refreshments are provided.

Preparations for the 10th annual Baltimore International Film Festival are also underway. Feature films and independent entries are included in this mid-May celebration, once again to be held at the Playhouse in Charles Village. Volunteers are needed for everything from public relations to ticket taking.

Interested persons may also volunteer for the screening panels which view and evaluate the independent films submitted. The categories are documentary, experimental, dramatic and animation. Panels meet once or twice a week for several weeks in April.

For further information on either the series or the Festival, call the Film Forum at 685-4170.



**STATEMENT:** Bernardo Bertolucci directed this scene from "Before the Revolution."

1979

## Film Forum reviving best of the classics

• • The News American, Wednesday, January 17, 1979—5C



'SANJURO': Akira Kurosawa, Japanese director best known in the West, directed this Samurai drama.

1979

## Chabrol film opens festival, but the prize-winners screen tomorrow

By Earl Arnott

The 10th annual Baltimore International Film Festival opens tonight at the Playhouse with the benefit showing of Claude Chabrol's "Violette," a French, feature-length film—but, for many aficionados, the real attraction is tomorrow night: the screening of the prize-winners from the festival's independent film competition.

Two hundred forty-five films were entered this year, with the majority coming from filmmakers in New York (about 10), California, Maryland (18) and Canada (15). The others arrived from throughout the rest of the country and two other foreign areas, Africa and Israel. Officials

suspect that the one entry from the Netherlands, entitled "The Turkey that Ate St. Louis," was made by an American.

Fifteen-member panels judged the entries in four categories: documentary, dramatic (the most popular categories), animation and experimental. Each screening panel selected three of the best in each category and sent these films along with a few "honorable mentions" to the final judges.

This final panel (Leo Braudy, Kelly Colson, Joel Siegel, John Russell and Michael Siporin) watched 14 films for 12 hours and decided to split the \$2,500 prize money evenly among four films. Each in its own way is extraordinary.

"Furies" is a five-minute animation by Sara Petty which features flowing, colorful images of two cats set to music. It's artful and fun, a kind of moving abstract expressionism.

"Diagram Film" by Paul Glabicki is a 13-minute, experimental work reminis-

cent of Paul Klee's art. It takes familiar, moving images and then breaks them down into lines of force, planes and other geometric forms. The film thus achieves briefly and cinematically what it takes philosophers volumes to demonstrate: the reality we perceive is carefully constructed by our senses; there are other doors of perception.

"Nomadic Lives" is a 60-minute, dramatic film by Mark Oberhauser which explores the rather depressing existence of a 60-year-old dancer and carnival portrait painter who live together in a New Jersey trailer park. The film begins at 9:30 P.M., which begins at 94 minutes. Part Two, which begins at 9:30 P.M., will feature seven films in 94 minutes. Part Two, which begins at 9:30 P.M., will feature all the major award winners. A single \$3.50 admission ticket will be good for both parts.

Other films entered in the independent competition will be shown at 6 P.M. May 13 and again May 20 in order to give the public an opportunity to appreciate the variety and quality of the entries.

The festival itself—with its combination of commercial, classic and independent films—runs every day through May 22.

won for his experimental film "Bonnie Bonnell." Two fellow UMBC students, Paul Stroh and Sylvia Bryant, also won for their experimental film "Room." John Heyn, a Marylander studying at Northwestern University, shared the award with his documentary film entitled "Nielsen Family."

Festival-goers will have an opportunity to see all these films in addition to other independent entries in two-part showings tomorrow evening at the Playhouse. Part One at 7:30 P.M. will feature seven films in 94 minutes. Part Two, which begins at 9:30 P.M., will feature all the major award winners. A single \$3.50 admission ticket will be good for both parts.

Other films entered in the independent competition will be shown at 6 P.M. May 13 and again May 20 in order to give the

most memorable of the prize-winners, however, is "Asparagus," a 19-minute animation by Suzan Pitt which dazzles the mind. This film took four years to complete at Harvard University and clearly demonstrates how cinematic art can transport the viewer into another world. With its brilliant, psychedelic colors, "Asparagus" takes you into a dream-like, sensual and erotic vision of life with masked, mirrored levels of reality.

Both the conception and artful execution of this film prove the value of events like the Baltimore International Film Festival. The local audience would otherwise never have an opportunity to see such an evocative work. It's a fascinating masterpiece of collaborative art.

Although no Maryland entry won major prize money, several split the \$150 Maryland Filmmakers Award, offered by the Maryland Filmmakers Guild, an organization established last year to promote and encourage local films. Steve Estes



Isabelle Huppert in Claude Chabrol's film "Violette."

1979

The Sun 5/11/79

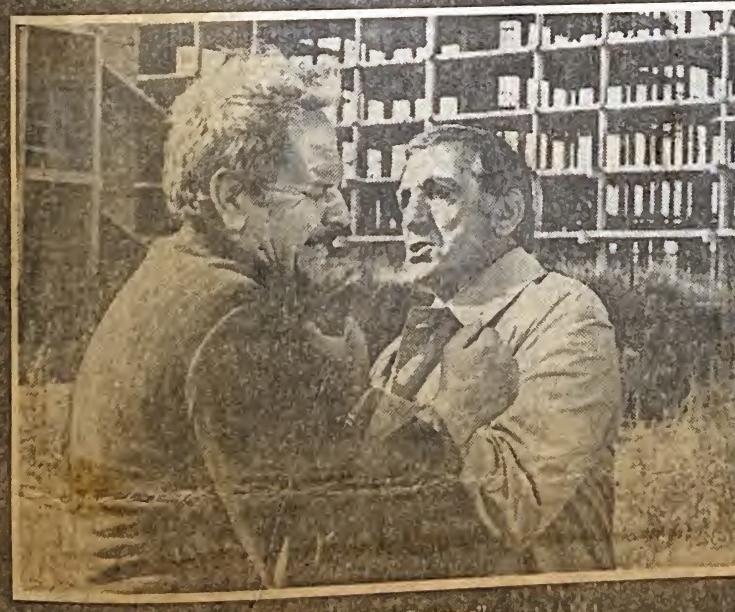
B1



"The Three Musketeers"



"Like a Turtle on Its Back"



"Illustrious Corpses"

EXHIBITION

# International Film Festival

*First-rate films from the festival*

By R. H. Gardner

Sixteen years have passed since the death of President Kennedy and 11 since those of his brother Robert and Martin Luther King, Jr., and we still don't know for sure whether their assassinations were the result of individuals working alone or conspiracies.

Indeed, ambiguity and inconclusiveness seem to provide a natural cloak for most political assassinations—which is doubtless why Italian director Francesco Rosi chose to end his "Illustrious Corpses" on such an ambiguous and inconclusive note.

The film, to be shown at 9:45 P.M. tomorrow and Thursday at the Playhouse as part of the 10th annual Baltimore Interna-

1979



"The Chess Players"



"Make Me Psychic" (independent)

tional Film Festival, opens with the assassination of an Italian judge of such prominence that his funeral is attended by officials from all over the country. As plumed horses draw the flamboyant, glass-enclosed hearse through the streets, dissident students respond to an orator's description of the deceased as a lifelong opponent of the Mafia with jeers that he was the Mafia.

The police detective assigned to the case has hardly begun his investigations before another judge in another district is also assassinated. Then, in quick succession, two more! Some fanatical revolutionist seems bent on turning order into chaos through the systematic destruction of the state's judicial machinery.

At least, that is the official viewpoint. The detective, played by Lino Ventura, has other ideas.

Having discovered that the murdered judges were instrumental in sending three innocent men to prison, he concentrates his investigation upon them, eventually narrowing it down to one—a former pharmacist now inexplicably missing. Endeavoring to locate him, the policeman is handicapped by inadequate knowledge of what he looks like, since a search of the fugitive's house reveals that his face has been carefully cut from all his photographs.

Meanwhile, the assassinations continue, and the detective's superiors, dissatisfied with his conduct of the case, insist that he abandon the theory of a personal vendetta and concentrate on obtaining evidence tying the murders to those wanting to overthrow the government. The pressure at last becomes so intense the detective is obliged to resign.

But, in a final, unofficial act, aimed at warning the chief justice of the danger of becoming the next victim, the detective stumbles upon a secret meeting involving the jurist, the police chief and the country's top military officials—whereupon it occurs to him that the government may have engineered at least some of the assassinations as a means of wiping out the radical opposition.

The seemingly anonymous nature of the terror that, introduced with the sniper-killing of the first judge, gradually increases to the point that it threatens the policeman himself, is underlined by the faceless photographs, director Rosi's ingenious device of shooting the victims through glass (upon which the sudden appearance of a bullet hole is the only clue to the assassin's presence) and the suggestion of a conspiracy too far-reaching to be pondered or defined.

Mr. Ventura's granite face has never been more expressive, as he wrestles with his own growing suspicion that he, too, is marked for death, and Max von Sydow and Fernando Rey are equally strong in

See FILMS, B9, Col. 1

1979

THE S&amp;K Friday May 11, 1979

## 'Corpses,' 'Lacemaker' are first-rate festival films

### FIIMS, from B1

the roles of the fascist-inclined chief justice and the Minister of Justice respectively. The result is a riveting combination of whodunit thriller and political treatise whose very vagaries are in the long run part of its message and power.

Compared with that of "Illustrious Corpses," the canvas Swiss director Claude Goretta uses for "The Lacemaker" is tiny. But this festival offering, to be shown at 7:30 P.M. Tuesday and 7:45 P.M. the following Saturday at the Playhouse, is no less moving.

Isabelle Huppert, an actress of profound loveliness and sensitivity, plays Pomme, an 18-year-old girl of working-class background who is persuaded to accompany her employer, the female operator of a Parisian beauty parlor, on a vacation to the Normandy coast.

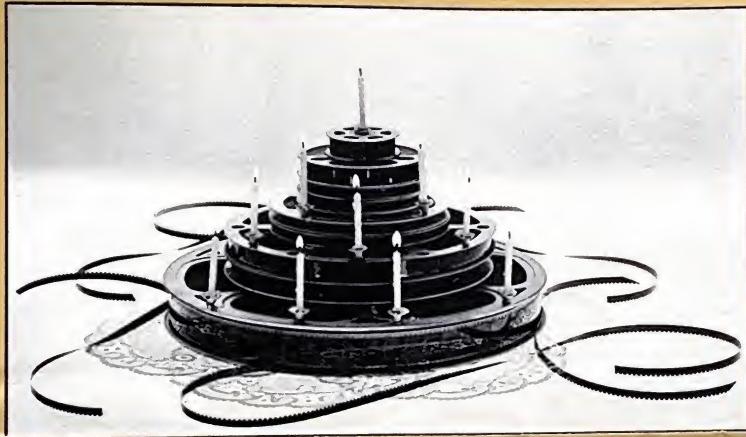
Essentially shy and inarticulate with virtually no knowledge of the opposite sex (she doesn't even know how to dance), Pomme is in effect abandoned in a foreign land when her worldly wise companion suddenly decides to move in with a man she has met the night before. She wanders among the bathers (she doesn't know how to swim either) like a lost soul—until, one day, she meets a gangly young man of middle-class background down from Paris where he attends a university.

Their courtship is a one-sided affair, with him doing all the talking and she listening amiably but without comment—because she honestly has nothing to say. Finally, he suggests they make love, and the next thing we know they have an apartment together on the Left Bank, where they continue their respective pursuits, he at the university and she at the beauty

parlor.

Her willingness to remain in this demeaning job begins to bother him. She should try to improve herself—if for no other reason than to participate in the intellectual conversations he and his student friends are always having at the apartment and other gathering places. To all of which she seems incapable of making an adequate reply. When, during a visit to his family, she is asked what she hopes ultimately to become, she answers with touching simplicity, "A beautician."

The story, as described, admittedly doesn't sound like much. But it has been put together with such delicacy and astute awareness of the truth of every word and gesture—a quality evident not only in the direction but also the performances by Miss Huppert and Yves Beneyton in the principal roles—that it comes across with the impact of the tragedy it is.



Designed and Produced by The Creative Group



### LIKE A TURTLE ON ITS BACK

Dir. Luc Beraud (France, 1978)

One novel very successful, then—nothing. Six years of nothing. Paul is completely drained of his creative juices. The ultimate case of writer's block. Paul suffers, and so does his working wife, but the audience laughs and sympathizes with both, because of a syndrome we can all understand. A delightful comedy and first feature from the co-author of THE BEST WAY.

Saturday, May 12, 7:45 and Thursday, May 17, 7:30



### ILLUSTRIOS CORPSES

Dir. Francesco Rosi (Italy, 1976)

Lino Ventura, Fernando Rey and Max von Sydow star in this... political thriller that makes Watergate look like cotton candy. "San Francisco Chronicle" Six prominent judges and prosecutors have been murdered in a country that bears a striking resemblance to Italy. A conspiracy—the mob, the government? Or an innocent victim of a guilty verdict out for revenge? Named Film of the Year by the International Film Guide

Saturday, May 12, 9:45 and Thursday, May 17, 9:30

### A DAY AT THE RACES

Dir. Sam Wood (USA, 1937)

What better way to celebrate the running of the Preakness than with Groucho, Harpo, Chico and the one and only Margaret Dumont. And remember, you can lead a horse to water, but a pencil must be lead.

Saturday, May 19, 2:00 p.m.



### JANIS

Dir. Howard Alk and Seaton Findlay (USA, 1975)

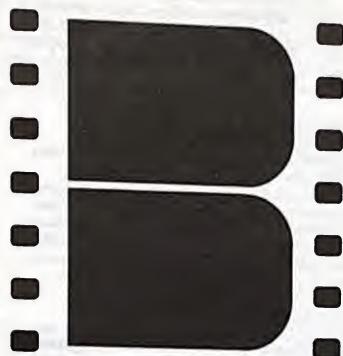
The queen of rock in a film that has all the excitement of a live performance. A retrospective of a brief but brilliant career, including many of the hits that brought Janis Joplin success and misery from "Ball and Chain" to "Tell Mama" to "Me and Bobby McGee," recorded at Monterey, Woodstock, Frankfurt and Toronto, with Big Brother and the Holding Company, and the Kozmic Blues and Full Tilt Boogie Bands.

Saturday, May 19, Midnight





1979



THE BALTIMORE FILM FORUM

# REEL 2

## FILM PROGRAMS

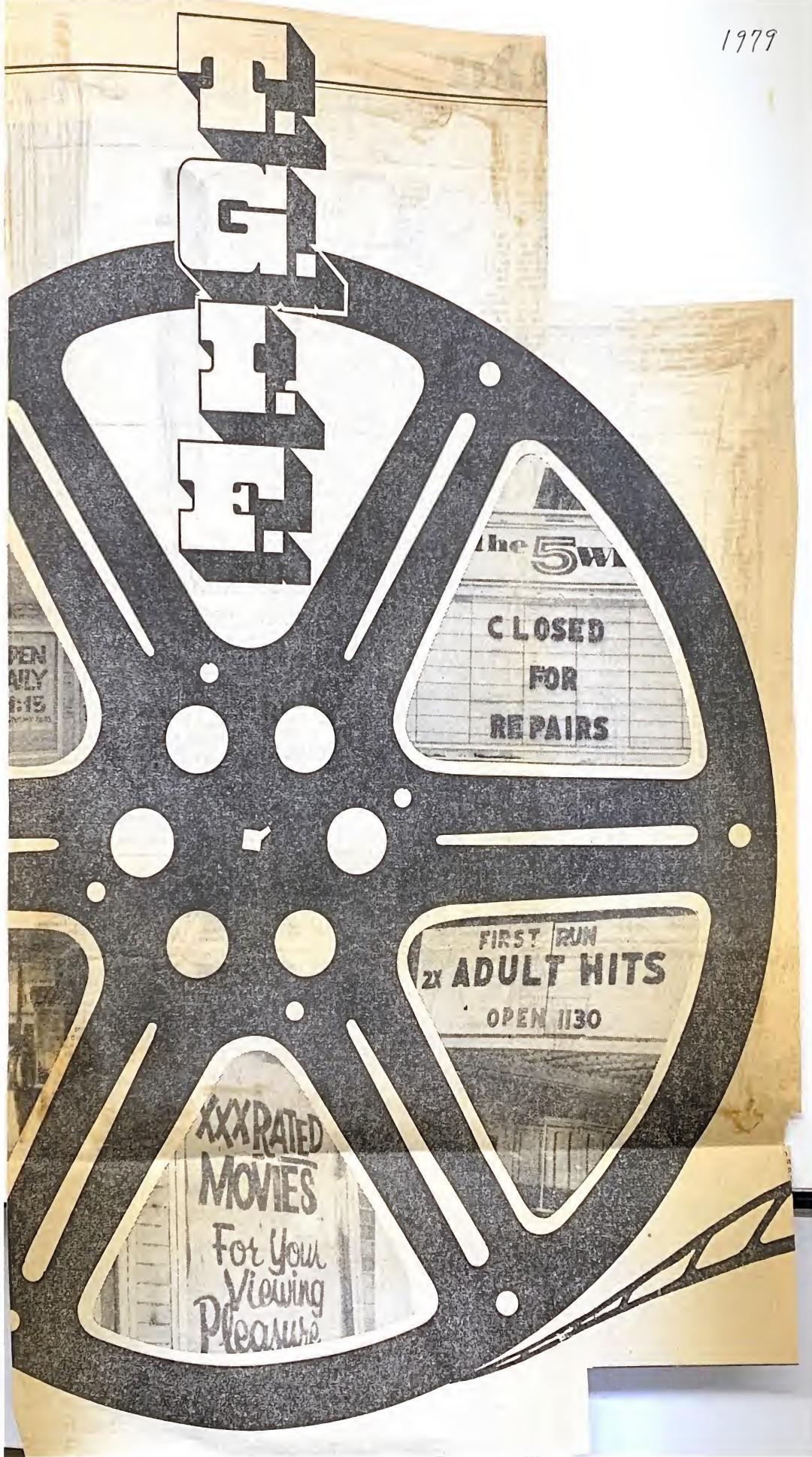
December, 1978–April, 1979

The Baltimore Film Forum continues its year of intriguing and provocative film fare in "Reel 2" of our year-round film programming. With screenings at Center Stage, The Baltimore Museum of Art, and the Johns Hopkins University, more than twenty-five foreign films will be screened, plus American features, from December through April.

Read through our upcoming schedule and order your tickets now. Guarantee your seat for the best in foreign films from the Baltimore Film Forum.

QUESTIONS? CALL THE BALTIMORE FILM FORUM, 685-4170

1979



1979

# Is Baltimore a bad cinema town, or is it just a tough era for film?

By Earl Arnett

When you consider the worldwide art of cinema, Baltimore has never been a very good film town. If you were interested in the current works of Fellini, Bertolucci, Truffaut, Oshima, Bergman and Wajda or even in historic pieces by Ford, Huston, Hitchcock and Cukor, chances are you'd travel to New York or, in recent years, to Washington.

At the moment, only one commercial theater, the Playhouse (25th and Charles), shows foreign films of generally acknowledged artistic quality. Its owner, Howard A. Wagonheim, operates the Playhouse more out of love than any desire for profit.

Most of his other past efforts to present fine, avant-garde films (the 5 West and 7 East theaters) have been financially unsuccessful.

No "rep house," a theater which offers film repertoires and historic retrospectives, exists here—not one. If you want to see a historic film of cultural significance, you must enroll in a series which usually offers the film once during the course of a season. Or you might catch one at the Johns Hopkins University. The only other outlet is to find a fine old flick on the tube, but that's unlikely since television in this area generally ignores cinematic art.

Does such a situation mean that Baltimoreans are not interested in film? Not so, says Hillary Aidus, executive director of the Baltimore Film Forum, sponsor of the Baltimore International Film Festival and three well-attended film series at Center Stage, the Hopkins and the Baltimore Museum of Art.

"The Film Forum has really grown in the last year," she says. "We had 10,000 people during the two weeks of last year's festival at the Playhouse. At least 400 people attend our series at Center Stage [Monday evenings once a month]; the Hopkins Tuesday evening series averages 150-200, and the series at the museum ['Classics of the Italian Cinema,' Thursday evenings] has drawn 225-250. We're doing very, very well, better than expected."

"Awareness of film in Baltimore has grown tremendously. We now have 7,000 names on our mailing list. That's a huge jump from last year."

Then is Baltimore a bad film town from a commercial point of view? "No," says Leon Back, president of the National Association of Theater Owners of Maryland (NATO, they call it). "We're just the same as every other town. We do approximately the same kind of business as Philadelphia, Pittsburgh, Norfolk, places like that."

"Our total grosses are not as big as Washington, but we're not as big a drawing area as D.C. There are eight theaters in Washington to every four in Baltimore for first-run films."

"We represent 80 to 85 theaters in metropolitan Baltimore, up-state Maryland and the Eastern Shore. [Washington has its own branch of NATO which includes theaters in Prince Georges and Montgomery counties.] The city of Baltimore at one time had 100 theaters. Now there's 30, maybe less. The Northway and the Arcade just became dark last week."

Why the empty theaters?

Consider the case of the Tower, located between the two high-rise apartments at 2 Charles Center. When it opened amid great hoopla in 1967, the 600-seat Tower was the first new movie theater constructed downtown in almost 50 years.

The theater supposedly heralded the return of affluent moviegoers and other cultural big spenders to a renewed inner city. It has been closed since November, 1977.

Jack Fruchtmann, owner of J-F Theatres (probably the largest owner of theaters in Maryland and a non-NATO member), admits

See MOVIES, B4, Col. 3

1979

THE SUN, Friday, February 16, 1979

## Is Baltimore a bad town for cinema fans?

### MOVIES, from B1

the obvious—that the Tower has been an economic failure.

"We will certainly reopen it when we find a policy that will be received well by the public," he told a reporter. "We consider reopening it every day." Apparently that isn't often enough to actually give it a try again.

No such reopening has developed. The Tower, nestled downtown, remains closed, while the Rotunda Cinema, a "duplex" theater in a shopping center, also owned by J-F, seems to be thriving.

"The whole tenor of the business is different," Mr. Back says. "We went to where the people are, to the shopping centers. And the practice of blind bidding is the reason for duplex, triplex, quadruplex theaters. You can make up for a lemon, if you're showing two, four films at the same location."

"Blind bidding," according to the theater owners, is an economic practice which is killing the small operator. A practice once confined to booking films for major holiday periods, it has now become universal for almost all the major "products."

A film producer or company sends a

letter to theaters in a certain market, advising them that a limited number will be selected for showing a forthcoming film. The theater is asked to pay a rental fee in advance, show the film for a minimum playing time (usually six weeks) and share part of the gross receipts. The theater owner must bid for the film within a deadline without ever seeing what he's buying. In some cases, the film hasn't even been made yet.

In the words of one theater chain owner-operator: "The terms are idiotic. You have to guarantee a certain number of weeks, and we guess wrong so many times."

It's an unfair gamble, other owners say, and they're at the mercy of the film company, which has all the cards in such a game. Owners with the most number of "screens" obviously have a greater advantage than the small operator running one downtown theater.

What about the small entrepreneur who wants to run a commercial theater devoted to the so-called "art" film?

"I frankly think there's more audience for it than is given an opportunity in Baltimore," Mr. Back says. "But such films have to be well publicized and usually fil-

ter down from the New York area.

"We don't have the population for a number of these things. Washington, for example, has a big, transient population. Baltimore is a home town, where people pay ground rents, and the city's not in the county. Face it, this is an unusual town.

"And then there's the Censor Board, unique in the United States. Some of the independent producers don't even submit their pictures to Maryland theaters because of the board.

"And films are not covered very well here, particularly by the electronic media. We don't object to critics; we object to not being criticized. Reviewers are too busy covering everything else. I know of no other city as bleak in movie news. There's more coverage of basketball without a major professional team than movies. Even racing gets more. And yet movies last year paid \$2,137,312 in Maryland admissions taxes on gross receipts.

"The movie business would be a lot healthier if we got better support from the news media, particularly the electronic media."

What emerges from a close look at Baltimore's film scene is a thriving, nonprofit interest, documented by attendance at a

rather large number of film series. In addition to those by the Film Forum, the Hopkins campus offers "The Reel World," coordinated by Lorinda Riddle, and "Weekend Wonderflix," coordinated by Mark Norton. The Enoch Pratt Free Library runs an extensive film program headed by Helen Cyr, and the Baltimore county library system also has film showings.

Individual film buffs like Chris Buchman, Jr., Rex Schneider and Harvey Alexander have also contributed vitality to the film scene by organizing imaginative film series.

But the commercial scene—particularly that represented by the single, downtown movie theaters—is not so promising. The theaters making money consistently seem to be multiple-screen operations located on or near shopping centers outside the inner city. Hampered by constricting economic practices, shifting populations and what they perceive as lack of public attention, many theater owners find their economic positions increasingly untenable.

The result is what you see and what you don't see—what you have to travel elsewhere to see.

1979

THE BALTIMORE FILM FORUM

ROOM 401  
516 NORTH CHARLES ST.  
BALTIMORE, MARYLAND 21201  
(301) 685-4170



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Supported by The Maryland Arts Council, The Mayor's Advisory Committee on Art and Culture, The Baltimore County Commission on Art and Sciences, The National Endowment for the Arts, The National Association of Theater Owners of Maryland.

March 28, 1979

M E M O

To: BFF Program Committee

From: Helen Cyr

The next meeting of the Program Committee will be held at the home of Stuart and Paula Rome on Wednesday, April 11, 1979, at 7:30 pm. The principal agenda item will be a discussion of program possibilities for the 1979-80 season. Be thinking about it.

Enclosed is the final schedule for this year's Festival. Some words of explanation about it: We tried to get "The Innocent", "Peppermint Soda", "Nosferatu", "Girlfriends", "The Last Wave", "Picnic at Hanging Rock" and "El Topo". For varying reasons, none was available. The rental terms for "The Children of Theatre Street" were quite excessive, and Paramount could not locate "The Court Jester". A Preakness Day showing of "A Day at the Races" seemed a good spur of the moment substitute. A quick poll produced some enthusiasm for programming "Janis" in the place of "El Topo". "Drunken Angel" was programmed as the fourth Kurosawa film because "Redbeard" and "The Seven Samurai" are too long. The Sunday evening independent film programs were added because of the greatly increased number of independent film entries (250 as compared to 140 last year) and their apparent overall strength.

For your income tax records, I am enclosing a copy of the minutes of the Film Forum's Executive Committee meeting of August 16, 1978. These minutes contain a resolution acknowledging that your film-going expenses as a Program Committee member are a tax-deductible contribution to the Film Forum.

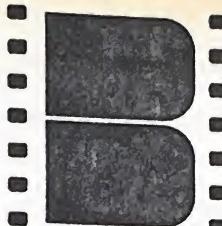
If you will not be able to attend the next Program Committee meeting, please let Hillary (685-4170 or 727-3077) or me (396-4616) know in advance. And let us have your ideas.

Encl.

1979

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BALTIMORE FILM FORUM - EXECUTIVE COMMITTEE MEETING

Thursday, January 4, 1979

In attendance: Stuart Rome, Paula Rome, Carl Schultz, Richard Macksey, Hillary Aidus, Pat Moran, Guy Meeker, Helen Cyr, Sarah Lord, Ginnie Adams, George Udel, and Harold Levin.

I. BUDGET REPORT

Copies of the Operating Statement for the Baltimore Film Forum, Inc., for the fiscal year ending June 30, 1978, were given to all present and reviewed. In addition, Stuart Rome made an oral report on the current year's budget and assured Executive Committee members that they would receive copies of this report in the near future!

II. Court Case Report

Attorney Harry Lord attended the meeting and presented to the Committee a summary of the Forum/Harvey Alexander court case to date. (Mr. Lord has been representing the Forum). After speaking of the recent jury decision which was found in favor of Mr. Alexander, Mr. Lord explained the motion that he planned to file on Monday, January 8, in an effort to reverse the aforementioned decision. He also spoke of several steps which he could take on behalf of the Forum, depending upon the outcome of the motion.

It was the consensus of the Committee that the future steps to be taken be left to the discretion of attorneys Harry Lord and Stuart Rome.

III. Permanent Home Report

A brief report was made on recent favorable communication with the Baltimore Museum of Art regarding the possibility of its serving as a future home base for the Forum.

A two-part motion was made and seconded that the Forum: a) proceed no further with negotiations to obtain the Charles Theatre as a home base, and b) pursue the possibilities of a permanent association with and residence within the Baltimore Museum of Art. The motion was carried unanimously.

---

Respectfully submitted,

Harold Levin.

1979

BALTIMORE FILM FORUM, INC.  
516 North Charles Street  
Room 401  
Baltimore, Maryland 21201

EXECUTIVE COMMITTEE MEETING: February 4, 1979

In Attendance: Stuart Rome, Paula Rome, Helen Cyr, Carl Schultz,  
Ginnie Adams, Sue Baker, Hillary Aidus, George Udel,  
Donna Sebley, and Harold Levin.

- I. It was reported that Ernst & Ernst will scout its staff to find someone to do the Baltimore Film Forum account books.
- II. Bill Hewitt has presented the Forum a gift of three 35mm projectors. A discussion--without resolution--regarding storage and insurance of these gift items ensued.
- III. The Harvey Alexander lawsuit has been resolved, with a \$4500 settlement paid by the Forum to Mr. Alexander. (It was noted that the revised five-year budget statement--distributed at the meeting--reflects this expenditure in the Salaries and Fees columns for 1975 and 1976).
- IV. Copies of the proposed Fiscal Year 1980 budget (dated November 1978) were distributed.
- V. Helen Cyr recommended that an updated Forum Board and committee membership list be prepared for distribution at the February 12 Board meeting.
- VI. Hillary Aidus reported on several items related to the Independent Filmmakers' Competition:
  - A. that the Filmmakers Newsletter ads for the competition have begun to appear.
  - B. that inquiries and entries have begun to come in.
  - C. that the Maryland Institute of Art will again be available for the judges' screenings (and that availability may extend to Saturdays).
- VII. Hillary Aidus reported on several other items:
  - A. Stan VanDerBeek, through contact with the Canadian Embassy, may be able to arrange for the Forum to sponsor a free film series drawn from the Film Board of Canada.
  - B. The Playhouse has been booked for this year's Baltimore International Film Festival.
  - C. The Japanese series has changed its starting time to 8:15 P.M.
- VIII. Helen Cyr announced that she has a Festival Programming Committee meeting scheduled for Monday evening, February 5, 1979, and that many potential Festival films are lined up.
- IX. Honoraria for recent and current Forum program speakers and note-writers were discussed and it was decided that for all future programs, honorarium agreements should be made in advance.  
A motion was made, seconded and passed to award the following honoraria:  
Richard Brender-\$150.00  
Stephen Prince -\$150.00  
Gary Smarick -tickets to the Japanese film series  
John Waters -tickets to the Baltimore International Film Festival  
Harold Levin -a French dinner
- X. Ginnie Adams reported, on behalf of the Future Home Committee, that a proposal is about to be submitted by the Forum to the Baltimore Museum of Art. The proposal recommends that the Museum be the future home of the Baltimore Film Forum.  
Hillary Aidus reported that Boots Wagonheim has, within the last few days, suggested that the Forum consider leasing the Five West Theater as its future home. The Committee gave Hillary the go-ahead to pursue this discussion and bring back more details.
- XI. The CETA grant which is presently funding Hillary Aidus as Executive Director runs through the end of March 1979. An extension through September 30, 1979 is being requested.  
A motion was made, seconded and passed in which the Executive Committee affirmed its commitment to hire Hillary Aidus when her CETA funding runs out.  
Hillary Aidus went on record praising her assistant Julie Lehnert for her hard work and strong support.

c. 1979



Ken Moore  
and

Julie Lehner

1979

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Program Committee List

Aidus, Hillary  
1014 N. Charles St.  
Baltimore, Md. 21201  
235-2349 (H)/547-1404 (W)

Amsel, Sheldon, MD  
5104 Wetheredsville Rd.  
Baltimore, Md. 21207  
448-9385 (H)

Braudy, Leo  
207 Woodlawn Rd.  
Baltimore, Md. 21210  
889-0197 (H)/338-7335 (W)

Cyr, Helen/CHAIR  
110 Glen Argyle Rd.  
Baltimore, Md. 21212  
377-2958 (H)/396-4616 (W)

Fasanelli, James  
4711 Davenport St. NW  
Washington, D.C. 20016  
(202)966-5591 (H)/455-2109 (W)

Gill, Walter  
4004 W. Strathmore Ave.  
Baltimore, Md. 21215  
358-8707 (H)/444-3060/3062 (W)

Iampieri, Mike  
1410 Bolton St.  
Baltimore, Md. 21217  
728-5698 (H)/823-0601 (W)

Leonard, Allena  
10270 Wilde Lake Terrace  
Columbia, Md. 21044  
730-4560 (H)

Levin, Harold  
3208 Nerak Rd.  
Baltimore, Md. 21208  
358-6820 (H)/396-0456 (W)

Livingston, Paisley  
2924 St. Paul St.  
Baltimore, Md. 21218  
235-7319 (H)/338-7619 (W)

Macksey, Dick  
107 St. Martin's Rd.  
Baltimore, Md. 21218  
235-6237 (H)/338-7619 (W)

Moore, Ken  
2621 Talbot Rd.  
Baltimore, Md. 21216  
542-2621 (H)

Price, Richard B.  
106 W. University Pkwy  
Baltimore, Md. 21218  
235-1937 (H)/366-7700 (W)

Riddle, Lorinda  
2721 Guilford  
Baltimore, Md. 21218  
243-7205 (H)/433-2715 (W)

Schultz, Carl  
2802 Maryland Ave.  
Baltimore, Md. 21218  
366-1153 (H)/889-7900 (W)

Smarik, Gary  
1608 Terrace Dr.  
Westminster, Md. 21157  
875-4182 (H)/594-2029 (W)

Strauss, Harry  
910 Scotts Hill Dr.  
Baltimore, Md. 21208  
484-2164 (H)/594-2130 (W)

Udel, George  
103 Woodlawn Rd.  
Baltimore, Md. 21210  
366-3029 (H)/368-8675 (W)

Program Committee List

Waters, John  
2601 Madison Ave.  
Baltimore, Md. 21217  
728-3209 (H)

Rome, Stuart, PRESIDENT  
6 St. Martin's Rd.  
Baltimore, Md. 21218  
467-2092 (H)/752-6780 (W)

White, Fred  
5C Lake Ridge Place  
Cockeysville, Md. 21030  
628-2408 (H)/825-3300 (W)

Special Guests/Screenings

Giuliano, Mike  
4724 Ruby Ave.  
Baltimore, Md. 21227  
242-1688 (H)

Prince, Steve  
5410 Elliots Oak Rd.  
Columbia, Md. 21044  
992-5403 (H)

Sober, Marc  
3925 Beech Ave. Apt. 401  
Baltimore, Md. 21211  
235-8000 (H)/396-4614 (W)

Meeker, Guy  
Commercial Credit  
10th Floor  
300 St. Paul Pl.  
Baltimore, Md. 21202  
363-2079 (H)/332-7866 (W)

Himes, Geoff  
3804 Elkader  
Baltimore, Md. 21218  
235-6627 (H)

Pianist for BFF's silent films

1979

# The Evening Sun ACCENT ... ON PEOPLE ... ARTS ... LEISURE

BALTIMORE, MD., MONDAY, JULY 16, 1979

PAGE B 1

By Carl Schoettler

In the silver darkness, Richard Price stretches forward toward the screen, alert as a cat stalking the night, and more attuned to the film than almost anyone else in the auditorium.

His back is straight, his head still, his eyes watchful. There is a curiously intense quiet about him. Only his hands move.

Don't shoot!

He's the piano player.

Dick Price accompanies the silent films at the Enoch Pratt Library Thursday evening Summer Nickelodeon series. The movie he's watching so closely this night is "Scar of Shame," a film made in 1927 by a black film company for black audiences.

"This is a melodrama," says Mr. Price, in a short introduction. "It should have melodramatic music."

"Scar of Shame" turns out to be melodramatic indeed. The hero rescues the heroine three time before the plot really starts twisting. Mr. Price's piano follows from romance to pathos to bathos, from Victorian parlor music to ragtime to blues, alternately tender, tough and tawdry. He has to be alert. If the plot swings right to romance he doesn't want to shift left to ragtime.

He screened "Scar of Shame" earlier in the week. And he's made what amounts to a script and, if not a score, at least a cue sheet.

"Or it's a script," he says later at his apartment in one of those correct old buildings on University Parkway. Mr. Price has invited a coterie of fans for after-the-show sherry. He's slim, fair, youthful and somewhat primly elegant as he spreads forth cheeses, biscuits and one of those nicely adequate pale, dry California sherries.

He repairs to the dining room for a talk about his work. He peers across the table from behind glasses that give him a look of wide-eyed sophistication. On the wall above his left shoulder a large painting of a mandarin in scholar's robes looks over the conversation.

"It's a script," he says. "Most definitely. Absolutely. It wouldn't be fair for me to do it cold."

He makes one for each film he plays. And it becomes part of his repertoire. He's made music for about three dozen films now. His script for "Scar of Shame" is fairly typical.

"The action is in lower case," he says.

"The inter-titles are in upper case."

Inter-titles, he explains, are the printed matter—dialogue and such—that come between pictures in silent film.

"I leave a wide margin so I can write notes to myself."

Sometimes he writes original music, sometimes he relies on source books from the silent era, occasionally a film comes with a musical cue sheet.

"Except for two pieces," he says, "all the nearly three hours of my music for 'Intolerance' is original. My work. The themes associated with the main characters and with Mother Rocking the Cradle were all mine. And I think they work beautifully, if I may

## The sounds of silents Richard Price accompanies vintage films



Evening Sun photo—Jed Kirschbaum

### The piano man and his fan

Richard Price practices for an upcoming silent film as Schundi the cat lends a critical ear. Mr.

Price has compiled music for about three dozen films, some original, some from source books.

so. I'm very proud of that."

Mr. Price played the 1916 D.W. Griffith classic earlier in the Summer Nickelodeon series. He's played it several times. First at the University of Texas, where he first accompanied silent films. He was studying for his doctorate in 18th century music and literature at the Austin university.

"About silent films," he says, "I didn't know any more than anyone else."

He'd been in Europe in 1972 and on the way back to Texas stopped in New York and took in a movie at the Museum of Modern Art, a William S. Hart silent western.

"It was a free day and a lot of little children were shifting restlessly in their seats. If the film had had music I knew they would have been enthralled."

He understood perfectly. "Because I have a low threshold of boredom."

Back at Texas, he found George Wead, a Buster Keaton specialist, planning a silent film program. He asked Mr. Price to accompany them.

"The whole idea appealed to me immensely. We wheeled in a little out-of-date spinet."

And Mr. Price was a silent film piano player.

His first movie was "Der Golem," a German expressionist film of the '20s which re-

tells the tale of the creation of a kind of Jewish Frankenstein's monster in Medieval Prague.

"It was my first one and the most difficult. Not because I wasn't used to playing, but because of the nature of the film itself. You can't fall back on clichés in a film like that. You have to be original. You can't play chase music as for cowboys and Indians."

His next film was Buster Keaton's "The General," and he still likes it the best.

"The General" is still my very favorite silent film. It's a jewel. It's very beautifully put together."

And he says it's very hard to do.

But his performance for "The General" sounds like something of a tour de force. He uses 40 musical references, from "Old Folks at Home" to "Dixie," to "The Wabash Cannonball."

Mr. Price first studied piano (and, he says, more importantly, musicianship with Grace Cushman) at the Peabody, while he was still going to Friends School.

"I was born in New York and reared in Baltimore," he says, with perhaps characteristically meticulous diction.

He continued with music at Oberlin College, Ohio. And he has degrees from Johns Hopkins and the University of Virginia, and his doctorate from the University of Texas. He now teaches English and public speaking and communications at the Community College of Baltimore. And he sells real estate for Chase Fitzgerald & Co. Inc.

He got into real estate, he says, "because I have a degree in drama and music. That and 50 cents will get you a cup of coffee."

The Nickelodeon Series came about after he went down to the Pratt and got to talking with Helen Cyr, the head of audio-visual department.

"I wanted to do a silent film program for the Keswick home where my mother is a patient," Mr. Price says. Helen Cyr was enthusiastic about the idea of playing for the silents at the Pratt. And the Baltimore Film Forum came through with an honorarium (small) and the Summer Nickelodeon was under way.

"Scar of Shame" was his fifth in the series. His sixth was Rudolph Valentino in "Son of the Sheik," the archetypal silent actor in the emblematic silent film. This Thursday he'll do "The Black Pirate": pirates, buried treasure and Douglas Fairbanks at his swashbuckling best.

Mr. Price will play the music the way he thinks it should be done: "The way I would like to hear the film done had I lived in the '20s."

And the highest praise for his work is no praise at all.

"The most flattering thing," he says, "is when people come up and say, 'Gee, I didn't know you were alive.' That means I'm successful in putting music and film together."

So if you go to the movies at the Pratt Thursday and you don't notice the piano player, he's doing his best.

1980

# 'Head Over Heels' film to premiere here Feb. 9

By Mike Giuliano  
News American Staff

Director Joan Micklin Silver, her producer husband Raphael Silver and novelist Ann Beattie are coming to Baltimore Feb. 9 for the regional premiere of their film "Head Over Heels."

Their appearance has been arranged by the Maryland Film Guild, a group of local filmmakers. It is expected to be the first in a series called "Dialogue on Film" that will bring prominent directors, writers and critics to our area.

"Head Over Heels" will premiere at 1 p.m. Feb. 9 at the Charles Theatre. After the screening, Beattie and the Silvers will join a panel of local film scholars to discuss the creative process of transforming Beattie's novel "Chilly Scenes of Winter" into a feature film.

The panel will include Dr. Leo Brudny of the Johns Hopkins University, Dr. Thomas Cripps of Morgan State University, and Dr. Philip Landon of the University of Maryland, Baltimore County. Dr. Richard Macksey of Johns Hopkins will moderate. The audience will be invited to participate.

"Head Over Heels" is the latest independently produced film from the Silvers. Featuring John Heard and Mary Beth Hurt, it's about a young man who's hopelessly and eternally in love with a woman who is not quite as enthusiastic about him.

Generally well-received by the critics in cities (New York, Washington, D.C., and other East Coast locations) where it has already opened, "Head Over Heels" made a few 10-best lists for 1979.

Previous Silvers' films have included "Hester Street," the only one to play before a wide nationwide audience; "Between the Lines," a romantic exposé of life at an alternative newspaper, based on Boston's *Reed Paper*; and "On the Yard," which was based on a novel by Baltimorean Malcolm Braly.

The Baltimore premiere of "Head Over Heels" was made possible by funding from the Maryland Committee for the Humanities and the Folkmere Photo Service.

A number of film-oriented groups including the Baltimore Film Forum, the Reel World film series and



THE DIRECTOR SPEAKS: Joan Micklin Silver to appear here with film premiere.

the humanities center at Hopkins, the audio-visual department of Enoch Pratt Library and the visual arts department at UMBC pooled their resources for the "Dialogue on Film" series.

If all goes well, the Film Guild has plans for future programs. Already, an impressive line-up of film artists has agreed to bring films and selves to Baltimore.

Directors who've expressed interest include Robert Altman, Robert Wise, Frank Capra, Claudia Weill, David and Albert Maysles, Barbara Kopple and Edward Dmytryk.

Interested novelists and screenwriters include Larry McMurtry, Eleanor Perry, Howard Koch and Joseph Mankiewicz.

Cinematographer Vilmos Szigmond is willing to appear, as are critics James Monaco, Andrew Sarris and Molly Haskell.

Advance ticket requests for "Head Over Heels" must be received before Feb. 2. In advance tickets are \$2, at the door they are \$3. To order, write Joe Baum, the Maryland Film Guild, 286 Lord Byron Lane, Cockeysville, Md. 21030. Enclose a stamped, self-addressed envelope with your check or money order.

The News American, Monday, January 28, 1980

5C

## The Maryland Film Guild

presents

## DIALOGUE ON FILM: The Creative Process

ANN BEATTIE'S NOVEL  
**CHILLY SCENES OF WINTER**

JOAN MICKLIN SILVER'S FILM  
**HEAD OVER HEELS**

### C O - S P O N S O R S

Baltimore Film Forum  
Enoch Pratt Free Library  
Audio-Visual Dept.  
Johns Hopkins University  
Humanities Center  
The Reel World  
University of Maryland,  
Balto. County  
Visual Arts Dept.

F U N D E D B Y  
The Maryland Committee  
for the Humanities, Inc.  
Folkemere Photo Service

February 9, 1980  
Charles Theater

### JOAN MICKLIN SILVER

Screenwriter-Director

"HEAD OVER HEELS" is the first motion picture that Joan Micklin Silver, one of America's foremost filmmakers, has made under the auspices of a major movie company - United Artists. Previously, Ms. Silver wrote and directed "Hester Street," which was produced and distributed by Ms. Silver's husband, Raphael O. Silver. It earned an Academy Award for its star, Carol Kane.

Ms. Silver also directed the feature film "Between The Lines," which was also produced by her husband. That film served to launch the successful acting careers of many of its stars, among them John Heard, who plays the leading role in "HEAD OVER HEELS."

Additionally, there was a 45-minute film, which Ms. Silver adapted and directed from F. Scott Fitzgerald's story "Bernice Bobs Her Hair," and most recently she produced the feature film "On The Yard," with John Heard as one of the stars; it also marked the directorial debut of Raphael Silver.

A graduate of Sarah Lawrence, Ms. Silver began her film career as a screenwriter for educational films. Her first original screenplay, "Limbo," resulted in a disappointing film so unlike Ms. Silver's initial concept that she "in self defense" vowed to direct her own work in the future. Her first directorial opportunity came from one of the educational film companies for which she had written screenplays.

Ms. Silver lives in New York City with her husband, and they are the parents of three daughters.

### SCHOLAR - PANELISTS

DR. LEO BRAUDY, Professor, English Department  
Johns Hopkins University

DR. THOMAS CRIPPS, Professor-Crdr., Popular Culture Prog.  
Morgan State University

DR. PHILIP J. LANDON, Assoc. Professor, English Dept.  
Univ. of Maryland, Balto. Co.

DR. RICHARD MACKSEY, Professor & Director, Humanities Ctr.  
Johns Hopkins University

### ANN BEATTIE

Novelist

Born in Washington, D. C., Ann Beattie attended American University, and received her M.A. from the University of Connecticut. She has taught at both Harvard and the University of Virginia, and was awarded a Guggenheim fellowship in 1978. Distortions, a collection of short stories, was published in 1976 by Doubleday. Another collection of stories, Secrets and Surprises, was published in 1979 by Random House.

Beattie's novel Chilly Scenes of Winter is concerned with those people who came of age in the 1960's and find themselves lost and disillusioned in the 1970's. In an interview Beattie said: "I was going out of my way in the novel to say something about the '60s having passed. It just seems to me to be an attitude that most of my friends and most of the people I know have. They all feel sort of let down, either by not having involved themselves more in the '60s now that the '70s are so dreadful, or else by having involved themselves to no avail. Most of the people I know are let down--they feel cheated--and these are the people I am writing about."

### IN APPRECIATION

The Film Guild wishes to express its gratitude to the Maryland Committee for the Humanities, Inc. for its generous grant for this pilot project of the DIALOGUE ON FILM series. We also express our thanks to the Folkemer Photo Service for its important donation to this program, and to the National Endowment for the Humanities for their matching funds.

United Artists, A Transamerica Company, has made a special effort in providing a print to the Guild for the Baltimore premiere of "HEAD OVER HEELS." The Charles Theater has graciously allowed us the use of their facilities, and each of the five co-sponsors has contributed to the success of this DIALOGUE ON FILM.

Carl Schultz, President  
Joseph Baum, Project Director

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Baltimore, MD 21201

JAN 25 1980



Finally! **bulletin:**  
THE MARYLAND FILM GUILD BRINGS  
A NATIONAL FILMMAKER SERIES  
TO BALTIMORE!

With money provided by the Md. Committee for the Humanities and Folkemer Photo Service, the Maryland Film Guild is presenting the first of what we hope will be a long and successful series to acquaint Baltimore audiences with filmmakers and their work.

On Saturday, February 9, 1980 at 1:00 P.M. the Film Guild has scheduled the Baltimore premiere of the new film HEAD OVER HEELS, scripted and directed by Joan Micklin Silver. Ms. Silver's earlier work, in collaboration with Raphael Silver, includes On The Yard, Between the Lines, and Hester Street. HEAD OVER HEELS is based on Ann Beattie's critically acclaimed novel "Chilly Scenes of Winter", and will be shown at the Charles Theater, 1711 N. Charles Street, Baltimore. Critic Andrew Sarris said that HEAD OVER HEELS "provides convincing evidence that the American cinema has entered the phase of intelligence." Vincent Canby called the film "a tantalizing movie..."

Following the film, both Ms. Beattie and Ms. Silver (accompanied by Raphael Silver) will discuss the creative process of turning Beattie's fiction into Silver's film. They will be joined by three local scholars in film and literature: Dr. Leo Braudy of Johns Hopkins, Dr. Thomas Cripps of Morgan State Univ., and Dr. Philip Landon of U.M.B.C. Dr. Richard Macksey of Johns Hopkins will moderate.

This program is the first of our "DIALOGUE ON FILM: THE CREATIVE PROCESS" series. Co-sponsoring these programs are film-oriented groups around metropolitan Baltimore: the Baltimore Film Forum; the Reel World Film Series; the A-V Dept. of the Enoch Pratt Free Library; the Visual Arts Dept. of U.M.B.C.; and the Humanities Center of Johns Hopkins University.

Many other writers and filmmakers have already accepted invitations to take part in our upcoming series, including directors Robert Altman, Robert Wise, Frank Capra and Edward Dmytryk; novelist Larry McMurtry (Last Picture Show); screenwriters Eleanor Perry, Howard Koch (Casablanca) and Joseph Mankiewicz (All About Eve); cinematographer Vilmos Szigmond (Deliverance); filmmakers Claudia Weill, David & Albert Maysles, and Barbara Kopple; critics James Monaco, Andrew Sarris, and Molly Haskell. But in order to attract funds to produce future programs, our series kickoff HAS TO BE WELL ATTENDED. Without a successful pilot, the prospects for the rest of the series will evaporate. PLEASE take advantage of this Dialogue On Film by being in the audience on February 9th. We must demonstrate that those who appreciate film in the Baltimore area will attend such programs.

Ticket prices, which include both the film and discussion, are attractively low: \$2 in advance, \$3 at the door. Seating at the Charles is limited, so ordering tickets in advance is a good idea. Use the form below to order. Please note that requests for tickets must be received by Feb. 2 or they will be returned unfulfilled.

TICKET ORDER FORM



SEND TO: J. Baum YOUR NAME: \_\_\_\_\_  
Md. Film Guild ADDRESS: \_\_\_\_\_  
268 Lord Byron La. zip \_\_\_\_\_  
Cockeysville MD 21030

Please send me        tickets @ \$2.00 to the Dialogue On Film on  
Feb. 9, 1980. I enclose a (  ) check (  ) money order for  
\$        ALONG WITH A STAMPED, SELF-ADRESSED ENVELOPE.

1980

## KEY GUIDE

BFF-1

Baltimore Film Forum, Baltimore Museum of Art, Sept., and Enoch Pratt Free Library, Thursdays, September through April. Program notes, Subscriptions and single tickets (\$3.50) available at the door. 685-4170 or 396-4616. (A)

FBS

Friends School, Russian Department, Senator Theater, 5304 York Rd. (A) Saturday - The Senator Theater, \$5.00-double feature. \$3.75-per show; \$6.00-double feature.

Sunday - Friends School Auditorium, 5114 N. Charles St. (X)

\$2.50-TWAN, \$3.50-TWELVE CHAIRS; \$5.00-

double feature. Children and Senior Citizens-\$10.00-Series Ticket; Children and Senior Citizens-Half Price. Tickets available at the door or in advance by mail. 252-3177 or 821-1994.

BFF-2  
Baltimore Film Forum, Baltimore Museum of Art, Sept., and Enoch Pratt Free Library, Thursdays, September through April, in Wheeler Auditorium of Pratt Central Library. Program notes. Free. 685-4170 or 396-4616. (A)

BC

Baltimore County Library. Free. Tickets should be picked up in advance. (Full schedule not available at press time.)  
BCT - Towson, 320 York Rd. 296-8200. (A)  
BCNP - North Point, 1616 Merritt Blvd.  
BOPC - Parkville-Carnegie 9309 Harford Rd. 668-1311. (A)  
BCPA - Randallstown 8604 Liberty Rd. 655-6000. (X)  
BCW - Woodlawn, 265-7766. (A)  
BCCO - Cockeysville, 1075 York Rd. 666-0447. (P)  
BCCA - Catonsville, 1100 Frederick Rd. 747-3551. (A)  
BCD - Dundalk, Shippling & Center Pl. 284-5660. (X)  
BCM - Middle River, 403 Compass Rd. 687-2100. (X)  
BCE - Essex, 1110 Eastern Blvd. 686-2900. (X)  
BCRO - Rosedale, 6105 Kenwood Ave. 866-5650. (A)  
BCPR - Perry Hall, 9440 Belair Rd. 256-5520. (X)  
BCLR - Loch Raven, 1046 Taylor Ave. 821-5410. (P)

HCC

Harford Community College, 401 Thomas Run Road, Bel Air; Learning Resources Center LR4. Free. 838-1000. (A)

JH  
Johns Hopkins University, 3400 N. Charles St. JHL - "The Reel World", Shriver Hall. Single tickets (\$2.00-General; \$1.50-Senior Citizens and Students w/ ID) and subscription available at the door. 338-6187. (P)

JH2 - "Weekend Wonder Flix", Shriver Hall. Single Feature Admission: \$2.00 - General; \$1.50-Students w/ ID. Double Feature Admission: \$3.00 - General; \$2.50-Students w/ ID. 338-8187. (P)

UMBC  
University of Maryland, Baltimore County, 5401 Wilkins Avenue, Department of Modern Languages and Linguistics, Room LH4. Free. 455-2109. (A)

The following organizations also sponsor film programs. Schedules were not available at press time.

EP  
Enoch Pratt Free Library. Free. (Full schedule not available at press time.)  
EPC - Central, 400 Cathedral St. 396-4616. (A)  
EPC-H - Hamilton, 5910 Harford Rd. 426-0889. 276-2318.  
EPCC - Canton Center, 1030 S. Ellwood Ave. (P)  
EPLT - Light Street, 1251 Light St. 752-4180. (X)  
EPMP - Morell Park, 2446 Washington Blvd. 644-5511. (A)  
EPRA - Student Union - 454-4981.  
Center of Adult Education - 454-4712.

## THE BALTIMORE AREA FILM CALENDAR - SEPTEMBER THROUGH DECEMBER 1980

The Baltimore Area Film Calendar is prepared and distributed by THE BALTIMORE FILM FORUM, sponsors of the Baltimore International Film Festival and year-round film series. The Film Forum's current series are listed in capital letters; all other film programs are sponsored by the cultural organizations indicated in the Key Guide. For more detailed information on the Film Forum series, see page 3.

If you would like to be on the Film Forum's mailing list and receive a brochure listing our current series, please write to: Baltimore Film Forum, 516 N. Charles St., Room 405, Baltimore, Maryland 21201; or call 685-4170. For brochures for other series listed in the calendar, call the appropriate organization listed in the Key Guide.

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**TO USE THIS CALENDAR:** Check the key following the film that interests you, and consult the guide at the end of the calendar for the screening location. PLEASE NOTE: All films are subject to change without notice. Please call the sponsoring organization to avoid disappointment. The following symbols are used throughout the calendar:

\* - INDICATES SUBTITLED FILMS

(A) - ACCESSIBLE TO THE HANDICAPPED

(P) - PARTIALLY ACCESSIBLE, BUT PHONE AHEAD FOR SPECIFIC INSTRUCTIONS

(X) - NOT ACCESSIBLE

\* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \* - \*

### SEPTEMBER

Wed.	3 Paisan, 8:00, BRC*
	3 The Third Man, 7:00, EPHA
Thur.	4 Simon Of The Desert, 7:30, JH1*
	4 I, Leonardo Da Vinci, 12:00, BCT
	4 Real West, 7:00, BCNP
Fri.	5 The Paper Chase, 7:30, JH2
Sat.	6 The Paper Chase, 7:30, JH2
	6 The Man From Nowhere; The Miracle Rider-1, 2:00, EPC
Sun.	7 Simon Of The Desert, 7:30, JH1*
Mon.	8 Not Reconciled, 7:00, UMBC*
	8 Jamaica Inn, 7:00, EPHA
Tues.	9 Dutchman; Malcolm X, 8:00, BRC
Wed.	10 The Blue Angel, 7:00, BCPC
	10 Edgar Allan Poe Films, 7:00, BCRA
Thur.	11 Walkabout, 8:00, HCC
	11 Touch Of Evil, 7:30, JH1
	11 Rules Of The Game, 8:00, BRC*
	11 The Work Of Winslow Homer; The World Of Andrew Wyeth, 12:00, BCT
	11 Stagecoach, 7:00, BCNP
Fri.	12 Mencken Centenary, 9:00-5:00, The Mencken Room, EPC
Sat.	13 The Astronauts; The Monster Of Highgate Pond, 2:00, BCW
	13 The Dog And The Diamonds; The Miracle Rider-2, 2:00, EPC
	13 Mencken Centenary, 9:00-5:00, The Mencken Room, EPC
	13 Mencken's America, 10:30, EPC
Sun.	14 Touch Of Evil, 7:30, JH1
Mon.	15 SOLDIER OF ORANGE, 7:30, BFF-1*
	15 Yesterday Girl, 7:00, UMBC*
Tues.	16 Paris 1900, 8:00, BRC
Wed.	17 Abilene Town, 7:00, EPHA
Thur.	18 THE LAST LAUGH; GHOSTS BEFORE BREAKFAST, 8:00, BFF-2*
	18 Rashomon, 7:30, JH1*
	18 Winterthur: An Adventure In The Past, 12:00, BCT
	18 Hang Gliding; Climb; Ski, 7:00, BCCO
	18 Western Hero, 7:00, BCNP
Fri.	19 Star Trek, 7:30, JH2
Sat.	20 Star Trek, 7:30, JH2
	20 Benji; The Miracle Rider-3, 2:00, EPC
Sun.	21 Rashomon, 7:30, JH1*
Mon.	22 THE SARAGOSSA MANUSCRIPT, 7:30, BFF-1*
	22 The Death Of Maria Malibran, 7:00, UMBC*
Tues.	23 Point Of Order, 8:00, BRC

Wed.	24 Number 17, 7:00, BCRA
	24 Blind Sunday, 7:00, EPHA
Thur.	25 THE EXTRAORDINARY ADVENTURES OF MR. WEST IN THE LAND OF THE BOLSHEVIKS; CHESS FEVER, 8:00, BFF-2*
	25 Forbidden Games, 8:00, HCC*
	25 Philadelphia Story, 7:30, JH1
	25 La Bete Humaine, 7:30, BRC*
	25 Kremlin, 12:00, BCT
	25 Dr. Doolittle, 7:00, BCT
Sat.	27 The Making Of Star Wars; Hardware Wars; The Miracle Rider-4, 2:00, EPC
Sun.	28 Philadelphia Story, 7:30, JH1
Mon.	29 PERCEVAL, 7:30, BFF-1*
	29 I Love You, I Kill You, 7:00, UMBC*

### OCTOBER

Wed.	1 The Tap Dance Kid; Black Music In America-The Seventies; Charlie Barnet; Daybreak Express, 5:30, EPLT
	1 The Magnificent Ambersons, 6:00, EPCA
Thur.	1 Queen Of The Stardust Ballroom, 7:00, EPHA
	2 PARIS QUI DORT; ANEMIC CINEMA; AN ANDALUSIAN DOG; BALLET MECANIQUE; ENTR'ACTE, 8:00, BFF-2*
	2 The Bicycle Thief, 7:30, JH1*
	2 Slapstick; Clown Princes, 12:00, BCT
Fri.	3 Murder By Death, 7:30, JH2
Sat.	4 Murder By Death, 7:30, JH2
	4 Greyfriars Bobby; The Miracle Rider-5, 2:00, EPC
Sun.	5 The Bicycle Thief, 7:30, JH1*
	5 City Lights, 2:00, BCCA*
Mon.	6 HAMLET, 7:30, BFF-1*
	6 A Free Woman, 7:00, UMBC*
Tues.	7 Forbidden City, 12:00, BCW
	7 Monsters: Mysteries Or Myth, 7:00, BCNP
Wed.	8 M, 7:00, BCRA*
	8 Gaslight, 7:00, BCT
	8 The Case Of The Bermuda Triangle; The Mannikin, 5:30, EPLT
	8 The Thirty-Nine Steps, 7:00, EPHA
Thur.	9 THE LOVE OF JEANNE NEY, 8:00, BFF-2*
	9 My Uncle Antoine, 8:00, HCC*
	9 The Seventh Seal, 7:30, JH1*
	9 The Gospel According To St. Matthew, 8:00, BRC*
	9 Easy Street; The Count, 12:00, BCT
	9 Famous Movie Monsters; Slapstick, 6:00, EPMP

# Is Baltimore a film town at last?

By Earl Arnett

What's going on now with the Maryland Filmmakers Guild and the Baltimore Film Forum points to a growing, sophisticated interest here in both film viewing and film making.

All but about 25 out of 500 seats have been sold for tomorrow's event at the Charles Theater, entitled "Dialogue on Film: The Creative Process." Joan Micklin Silver, screenwriter and director of "Head over Heels," will talk about the film after a one-time showing at 1 p.m. She'll be joined by Ann Beattie, author of "Chilly Scenes in Winter," the novel on which the movie is based.

The two will be questioned by a local panel that includes Dr. Thomas Cripps, a film historian from Morgan State University.

sity, Dr. Philip Landon from the University of Maryland Baltimore County and Dr. Richard Macksey from the Johns Hopkins University.

Ms. Silver runs her own film company (Midwest Films in New York) with her husband, Raphael, in addition to writing and directing for others. The Silvers have collaborated on the films "Hester Street," "On the Yard" and "Between the Lines."

"I've never adapted a work by a living author before," she says, "and this worked out extraordinarily well. I knew about Anne from her short stories in the *New Yorker* and rushed to buy the book when it came out in 1976.

"It's about someone pining away with love for a woman. Many people thought it couldn't be made into a film; there was no pronounced story line; it goes back and

forth in time. But I think anything can be a film that a film maker wants to turn into film. The book has vivid characters with surprising traits, and I thought from the beginning it would make a good film."

Triple Play Productions, founded by three young actors, bought the book rights in 1978, and Ms. Silver was approached to write the screenplay and direct the effort. She concentrated on the main character, Charles, who loves an ordinary woman, Laura, who lived with him a few months and then went back to her husband. He pursues her with the extraordinary ardor of irrational passion, irritating his mother, his friends and everyone else in his life.

The book contained a certain spirit, Ms. Silver says, a comic madness that made Charles appealing in spite of the absurdity

See FILM, B4, Col. 1

## Is this a film town at last?

### FILM, from B1

of his love. She tried to capture that special mood, the obligation she believes the film maker owes the novelist, and Ms. Beatty apparently approves. The author spent a week on the shoot, looked at preliminary scripts and watched her book become something else—a more intimate vehicle, focusing on fewer characters with greater intensity.

"Anne has been very generous in her support of the film," Ms. Silver says. "She gave us encouragement but also said she was content with being a novelist and short story writer."

John Heard stars as Charles in "Head over Heels," and he's supported by Mary Beth Hurt as Laura and Gloria Grahame as his neurotic mother. Critical opinion about the film has been generally favorable, although a few reviewers had trouble with the comedy. John Skow in *Time* last November found the humor "a trifle heavyhanded," but gave it three qualified cheers. Vincent Canby called it "a tantalizing movie," and Andrew Sarris claimed that it demonstrated the American film "has entered the phase of intelligence."

No longer in circulation, the movie is scheduled for re-release in Boston later this month and may make its way to this area, if the Boston opening is successful.

Members of the Maryland Film Guild, established in 1978, hope tomorrow's event will inaugurate a series of dialogues with famous directors, writers, critics, cinematographers and other film makers who will visit Baltimore to talk about their work. At the moment, this pioneering organization consists of a handful of people, including Carl Schultz, Rachel Wohl, Richard Chisolm, Bob Goald and Joe Baum.

(Mr. Baum put tomorrow's package together with assistance from the Baltimore Film Forum, the Reel World Film Series, the audiovisual department at the Enoch Pratt Free Library, the visual arts department at UMBC and the humanities center at the Hopkins.)

"This is our first public event," Mr. Schultz says. "Our organization is parallel to the Washington Area Film League, which has published a resource book for

free-lance workers to help bring the film community together. We have regular meetings the second Wednesday of every even-numbered month in the Poe Room at the Pratt."

"But the well established commercial people are not yet in the guild. They seem to be more competing businessmen than fellow artists. We want to bring the film community together to share ideas, assist each other in getting grants and share ideas. We're interested in the creative process as opposed to watching."

In addition to tomorrow's special event, the Baltimore Film Forum, which sponsors the annual Baltimore International Film Festival, has several ongoing series extending into the coming spring.

Dr. Fred White, an English professor at Goucher College, hosts "The British are Coming," a series from the British cinema, which runs at 8 p.m. Tuesdays in Remsen Hall on the Hopkins Homewood campus. "I'm All Right, Jack" directed by John Boulting, "Saturday Night and Sunday Morning" directed by Karel Reisz, "Peeping Tom" directed by Michael Powell, "Privilege" directed by Peter Watkins and "In Celebration" directed by Lindsay Anderson will be featured, in that order, through March 11.

Another series is entitled "States of Seige" and plays at 8 p.m. Thursdays at the Baltimore Museum of Art. Nine European films focusing on how people survive in our dangerous world will be shown through April 10. Each one will feature a speaker to discuss its themes and relevancies.

The coming order of films with speakers includes:

- "O Lucky Man" (Lindsay Anderson, England, 1973—Marianne Githens, Goucher College)
- "Investigation of a Citizen Above Suspicion" (Elio Petri, Italy, 1970—Herb Smith, Western Maryland College)
- "La Salamandre" (Alain Tanner, Switzerland, 1971—Leo Braudy, the Hopkins)
- "The Sorrow and the Pity" (Marcel Ophuls, France, 1971—Jim Fasinet, visual arts department of UMBC, begins at 7:30 p.m.)
- "Ramparts of Clay" (Jean-Louis Bertucelli, Tunisia, 1970—Jim Fasinet)
- "Adalen 31" (Bo Widerberg, Sweden, 1969—Stanley Mazeroff, lawyer)
- "The Organized" (Mario Monicelli, Italy, 1964—Rick Pfeiffer, Legal Aid Society)
- "Lacombe, Lucien" (Louis Malle, France, 1974—Monique Shapiro)
- "State of Siege" (Franco Salinas, France, 1973—Mark Levine, Goucher College)

In addition to all this activity, the film forum also conducts screenings of important foreign films at 8 p.m. on the second Monday of every month at the Charles Theatre, 1711 North Charles street. The Japanese film "Red Beard," directed by Akira Kurosawa, is scheduled for next week. "Confrontation," a German film by Rolf Lyssy, is scheduled for next month, and "Women," the Hungarian film by Marta Messzaros, is the April offering.

Throughout the 1960s and most of the 1970s, a Baltimorean had to travel to New York or perhaps Washington to view significant foreign films or those tarred with the "arty" brush. And if he or she wanted to participate in the creation of films, there was virtually no opportunity. Only John Waters demonstrated that creative film making for public audiences was possible, and he was a special case.

Now this situation has changed rather dramatically and promises to develop even further as organizations like the Maryland Film Guild become established. The Baltimore Film Forum has already demonstrated that the audience for artistic films is both enthusiastic and growing. Baltimore may just become a film town in its old age.

### Picasso collection

Minneapolis (AP)—Pablo Picasso was a hoarder. His homes were littered with empty cigarette packages, broken pots, pieces of wicker, toys and scraps of all kinds.

Now, for the first time, Americans will have a chance to see how Picasso made use of some of that "junk."

An exhibition of 160 paintings, sculptures, collages and drawings from Picasso's collection of his own works—most of which have never been shown before outside of Europe—opens Sunday at Walker Art Center. The Walker showing runs through March 30.

The only other American showing of these works will be at The Museum of Modern Art in New York, where they will be included in a major Picasso retrospective in May.

The works span 77 years of Picasso's life from 1895 to 1972, and many are considered by the art world to be among his best.

1980

INDIANA  
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3, 1980  
N.D.

# SPECTATOR

BOOKS  
MOVIES  
THEATER  
ART  
MUSIC

"Newstreet," directed by Phillip Noyce, is about the end of the newspaper business.



"Heartland," set in the American frontier, was best film at the 1980 Berlin Film Festival.



"In a Year of Thirteen Moons" was directed by Germany's Rainer Werner Fassbinder.



## Film Festival grows more exotic

By JOHN DORSEY

The Baltimore Film Festival is going to change this year. And the Baltimore Film Forum is going to change next year. First the festival, then the forum.

"Our search for this year's program has reached far and wide," reads the festival's advance publicity sheet. "You'll see films from 11 countries; films not yet in American distribution; films saving their East Coast premiere ... films that you have never seen before and may not have the opportunity to see again, even if you travel to the ends of the earth."

True, all true, more true than ever before. The 11th Baltimore Film Festival, which runs from April 30 to May 13, will be more exotic and eccentric than any of at least its immediate predecessors.

What the release doesn't say, but what the people at the Baltimore Film Forum (sponsor of the festival) are perfectly willing and even happy to say, is that the reason they have reached farther and wider than ever before is because, in part, they were forced to. Now that there are two art film theaters in Baltimore, the Charles (where this year's festival is to be held) and the Playhouse, Baltimore is getting a lot more of the better-known art films (and especially those by the better-known directors).

One of the film festival's reasons for being for the past few years, aside from its independent film competition, has been to bring Baltimoreans some of the serious foreign and American films they have not otherwise had a chance to see. The Playhouse was the city's only art house before last year, and often it showed the same film for months. As a result, many of the art films in distribution in the United States never came to Baltimore. With the opening of the Charles the situation has eased considerably for Baltimoreans, but it has become a bit more difficult for the Film Forum and its program director, Kenneth Moore.

He welcomes the difficulty, for it means he must search for films outside the usual channels. As a result, through reading American and foreign film journals and especially reports of film festivals everywhere, some of the films he has found have never been seen in this part of the country.

"King Hu, for instance," Mr. Moore says, "is a Hong Kong filmmaker who isn't very well known in this country but was acclaimed at the 1975 Cannes festival. He does martial arts films—you know, karate—but with a difference; his films have a philosophical basis as well. In fact he's been called the Ingmar Bergman of martial arts films. We have his film 'Raining in the Moun-

tain,' which is supposed to take place in a Buddhist monastery in the Sixteenth Century. I understand it was shot in a Korean monastery because they're supposed to be the only ones that still don't have electricity and the other modern conveniences. 'Raining in the Mountain' has not been seen in either New York or Washington yet."

"Another of our films is 'Il Prato,' by the Taviani brothers, makers of 'Padre, Padrone.' It's been shown at the Los Angeles film festival but nowhere else in this country, so our showing will be its East Coast premiere.

"We also have the Japanese director Shôhei Imamura's 'Vengeance Is Mine,' which Tom Allen of the Village Voice named one of the 10 best films of the 1970s. It's about a criminal on the run from the police, and through flashbacks it traces the life of that person without a heart, a man to whom nothing means anything. One of its great strengths is the camera work, which is beautiful.

"We have 'Best Boy,' Ira Wolf's much-acclaimed documentary film about his cousin, Philly, a retarded man who has lived with his parents all his life, and how at 52 he is finally separated from them and finds a new life in a home with other retarded adults. It's been nominated for an Academy Award as best documentary."

"On the opening night we're going to have a benefit for the Film Forum and show 'Newfront,' an Australian film about the end of the newspaper business and what it does to the people who have been in it. The director, Phillip Noyce, inserts actual newspaper footage with the story of his fictional characters in a fascinating way. The film has made quite a splash, and this will be its Baltimore premiere."

"Among our other films will be 'Heartland,' an American film directed by Richard Pearce. It's about the American frontier, and it was shown at the New York Film Festival and won the prize as best film at the 1980 Berlin Film Festival, but it's had no distribution at all. Then we have 'Mozart,' a film about the composer taken from letters of the Mozart family. Directed by Klaus Kinski, it's neither a documentary nor a drama but contains elements of both, and it uses his music, of course. We're going to show 'Playtime,' which many critics consider the masterpiece of Jacques Tati, creator of the character Mr. Hulot."

"We have the German director Rainer Giersdörfer's film of Dostoevsky's 'The Wild Duck,' and Rainer Werner Fassbinder's 'In a Year of 13 Moons' and Robert M. Young's 'Almaberg,' a historical documentary about a Mexican lettuce picker. Young was the one who exposed New

See FESTIVAL, D12, Col. 1

# Baltimore Film Festival to be more exotic, esoteric this year

FESTIVAL, from D1

York solo careers in "Short Eyes" and "Rich Kids." There's so much that I don't know what to talk about and what to leave out."

Altogether, the festival will show 38 feature films, an increase over previous years made possible in a two-week format by showing fewer shorts and by having more weekend afternoon screenings. But the feature films are only half of the festival's activity. As before, there will be the independent film competition, for which 22 entries have been received from 31 states and five foreign countries. The prize money to be awarded this year in four categories totals \$1,000, and a lot more of the entries will be shown at the festival.

"Last year," Mr. Home says, "we devoted a total of six hours to showing the 'Best of Fest.' This year we're going to have four different shows, which will add up to between 12 and 14 hours."

Another change will be in location. Last year, the festival was held in the Playhouse. This year it will be at the Charles, which has a screen twice as wide as the Playhouse. Mr. Home says, and holds 114 people, about 100 more than the Playhouse.

And finally, though the 24 feature films will include more American films than those of any other nation, there won't be any of what Stuart Rose, president of the Film Forum, calls "nostalgia" films. The 11 American features will include some midnight special such as John Waters' "Mondo Trasho" and "Assault on Precinct 13" by John Carpenter, who made "Halloween" and "The Fog," but there won't be any of the sort of Hollywood editions shown at the festival last year, such as last year's "Little Women" on Mother's Day and "A Day at the Races" on Prankster's Day.

The elimination of nostalgic films is for two reasons. First, such films turn up on television over and over, and showing them does not fulfill the Film Forum's function of showing Baltimoreans what they would not otherwise have a chance to see. And they do not draw the sort of serious film lover (which even something like "Mondo Trasho" can draw) to the Film Forum's seats as its permanent audience.

Among the purposes of holding the film festival, as outlined in its publications this year, is to consolidate and build this permanent, serious audience that the Film Forum seeks. That's one of the reasons

## Film Festival schedule

The Baltimore festival program is listed below. More information is available at the Film Forum office, 516 North Charles street, phone 415-4129.

**April 30, 4 p.m.: "Newfront," directed by Phillip Noyce (Australia, 1978).**

**May 1, 7:30 p.m. and 9:30 p.m.: "Deal of First," independent filmmakers' competition winners.**

**May 1, 7:30 p.m.: "Best Boy," directed by Ira Wolf (U.S.A., 1978).**

**May 1, 9:30 p.m.: "In a Year of 13 Moons," directed by Rainer Werner Fassbinder (Germany, 1978).**

**May 2, midnight: "Mondo Trasho," directed by John Waters (U.S.A., 1981).**

**May 2, 7:30 p.m.: "The Children of Theatre Street," directed by Robert Durst (U.S.A., 1977).**

**May 2, 9:30 p.m.: "Playtime," directed by Jacques Tati (France, 1947).**

**May 3, 7:30 p.m.: "The Short," directed by Jerry Skolimowski (England, 1978).**

**May 3, 9:30 p.m.: "The Wild Duck," directed by Hans W. Geissendörfer (Germany, 1978).**

**May 3, midnight: "Rock 'n' Roll High School," directed by Allan Arkush (U.S.A., 1976).**

**May 4, 1:30 p.m.: "Moïse," directed by Arlène Mnouchkine (France, 1981).**

**May 4, 7:30 p.m.: "Alpha Beta," directed by Anthony Page (England, 1972).**

**May 4, 9:30 p.m.: a showing of independent films from the competition.**

**May 5, 7:30 p.m.: "Sao Bernardo," directed by Leon Lanzman (Brazil, 1971).**

**May 5, 9:30 p.m.: "Raining in the Mountains," directed by King Hu (Hong Kong, 1971).**

**May 6, 9:30 p.m.: "Il Prato," di-**

rected by Vittorio and Paolo Taviani (Italy, 1979).

**May 7, 7:30 p.m.: "The Shoot," second showing.**

**May 7, 9:30 p.m.: "The Wild Duck," second showing.**

**May 8, 7:30 p.m.: "El Super," directed by Leon Ichaso and Unalanda Jimenez Leal (U.S.A./Cuba, 1978).**

**May 8, 9:30 p.m.: "Vengeance Is Mine," directed by Shôhei Imamura (Japan, 1979).**

**May 9, 7:30 p.m.: "Peppermint Sots," directed by Diane Kurys (France, 1977).**

**May 9, 9:30 p.m.: "Remember My Name," directed by Alan Rudolph (U.S.A., 1978).**

**May 9, midnight: "Assault on Precinct 13," directed by John Carpenter (U.S.A., 1974).**

**May 10, 7:30 p.m.: "Best Boy," second showing.**

**May 10, 9:30 p.m.: independent films from the competition.**

**May 10, 7:30 p.m.: "Il Prato," second showing.**

**May 10, midnight: "Sexiste," directed by Ken Hughes (U.S.A., 1978).**

**May 11, 1:30 p.m.: "Mozart A Childhood Chronicle," directed by Klaus Kinski (Germany, 1978).**

**May 11, 7:30 p.m. and 9:30 p.m.: independent films from the competition.**

**May 12, 7:30 p.m.: "Field Over Heels," directed by Juan Mielnik Silver (U.S.A., 1979).**

**May 12, 9:30 p.m.: "Heartland," directed by Richard Pearce (U.S.A., 1979).**

**May 13, 7:30 p.m.: "Real Life," directed by Peter Brook (U.S.A., 1978).**

**May 13, 9:30 p.m.: "Salomé," directed by Robert M. Young (U.S.A., 1978).**

the Forum's 1980-1981 season is going to be quite different from the past few seasons. Another reason is money.

As Mr. Home explains it, "What we're going through is a reconsideration of our purposes, policies and programs. We've

had to face the consequences of our success. We have been growing fast, and that means we've become more and more subsidy dependent. You can't charge people enough to pay for the costs of putting on a film, so the more films you put on the

more subsidy you need. Our present budget is about \$100,000, of which about half is from public sources including the National Endowment for the Arts, the Maryland Arts Council, the Maryland Committee for the Humanities and the Mayor's Advisory Council on Art and Culture.

"This past season we overextended ourselves. We increased our series at the expense of our other series at Hopkins, moved our Monday night series to Center Stage to the Charles, and we planned another series at Center Stage which we thought they would promote, but they didn't, so we had to discontinue it in mid-season and ran a series at Enoch Community College, plus a few one-time activities such as a weekend package of French films. In all, we did about 99 films this season compared to 61 the previous season. While we'll have the final figures yet, I think we'll find that our total audience went up but average attendance went down."

"At any rate, by October we knew we were overextended. So we cut out the Center Stage series, reduced our office staff by a third (from three to two) and have spent considerable time redefining our purpose."

In fact, the Forum has drawn up a plan to provide a series of short films, "Topics, Policies and Programs," which runs for three pages and contains some 24 different items. What they will boil down to is this: In future years the Forum is going to curtail its programming and restrict itself to areas where the Baltimore film audience is not otherwise served.

It's going to eliminate films that have what Mr. Home calls "a range of academic" interest, such as last year's series of "B" pictures. ("Some people come to laugh at them and then there are the academics who come to study the 'B' film as a genre.") Mr. Home says, "But the serious film lover isn't interested in such things.") And instead of having six or eight series of films a season, with each keeping its own audience, it is going to have two or three series a year.

Lack of space will contain about 30 films. Each will be shown on a continuous basis through the season. We will concentrate on good films that are not of sufficient box office appeal to be shown at the Playhouse or the Charles and so would not be seen in Baltimore otherwise.

These will be primarily recent releases, though may be a few older films shown as well, but of the same type, not nostalgic films.

The other series will be the beginning of a project the Forum hopes to bring to fruition over the next few years—the building of a library of film classics, which will be available at the Enoch Pratt Free Library, available to film scholars and possibly available throughout the state to arts councils and colleges.

Eventually, the Forum hopes to have a permanent home for its collection, and to show them on a rotating basis in Baltimore—say 10 or 15 a year, so that the whole library could be shown every four to five years. To build this library, the Forum will cooperate with the Pratt, the Baltimore Museum and possibly the Maryland Archives at Hopkins.

As the first step in this process, the Forum is going to show a series of such classics as "The Wizard of Oz" and others next year. "There will be films that we in the Forum have all seen and that get us hooked on film as art," Mr. Home says.

"I don't know exactly what films we're going to be showing next year, but I know the kind of thing: such films as Peter Lang's 'M,' René Clair's 'A Nous la Victoire,' René Clément's 'Grand Illusion' and Walter Gieseking's 'Die Amerikaner' and 'Ein Tag im Leben einer kleinen Stadt' (A Day in the Life of a Little City)."

The Film Forum won't be buying the titles it shows next year, because it doesn't have enough money for that yet. Some of the classics will be ones already in the Pratt Library's film collection, and others will be rented. There will be no admission charge, which will actually make the series less expensive. The Forum is also planning the film fare for its 1981-1982 season, which will consist of only many films which have never been shown before in Baltimore, but 15 films which have never been shown in Washington and 12 that have not been shown in New York except at the New York Film Festival.

It is possible that both series will be held in the same place next year, but that has not yet been determined. The Forum wants to have a single home, and hopes that it will be at the Baltimore Museum, but next year the museum's old auditorium will be closed and the new one won't be finished. So the Forum is looking for a temporary home. So far no decision has been made, but a number of locations are contemplated and it's safe to say that the auditorium chosen will be somewhere in the downtown to north Baltimore corridor, probably fairly close to Charles street.

By consolidating its activities into two series (plus, of course, the film festival) next year, the Forum can reduce its costs somewhat—from this year's \$100,000 (the \$10,000 budget doesn't reflect all the costs) to an estimated \$67,500. But more important from Mr. Home's point of view is consolidation of the audience, so that we can attract more people to see more films and more film audiences, with an awareness of the media as such. We are more interested in the commitment of the people who come than we are in mere attendance figures."

That fact is obvious not only from the Forum's plans for next year, but from the schedule of the upcoming film festival, which is anything but a sparsely programmed affair. It includes 100 films, 12 of which have never been shown before in Baltimore, but 15 films which have never been shown in Washington and 12 that have not been shown in New York except at the New York Film Festival.

By David S. Liss

THE SUN, Sunday, April 13, 1980

D1

1980

The Baltimore Film Forum  
516 North Charles Street  
Room 405  
Baltimore, Maryland 21201



**CHARLES THEATRE**  
**1711 N. CHARLES ST.**  
**APRIL 30-MAY 13**

**THE 1980**  
**BALTIMORE**  
**INTERNATIONAL**  
**FILM FESTIVAL**

Nonprofit Org.  
U.S. Postage  
Paid  
Baltimore, MD.  
Permit No. 6573

# THE 1980 BALTIMORE INTERNATIONAL FILM FESTIVAL

**F**OR TWO WEEKS in spring, The Baltimore Film Forum promises to delight, enlighten, enchant, frighten, mesmerize, stun, stimulate, inform, titillate, and surprise you—and all for the price of a movie ticket to the 1980 Baltimore International Film Festival. Experience the rich pageantry and elegance of MOLIERE and MOZART; the inescapable confinement of ALPHA BETA and THE WILD DUCK; and the warmth and humor of EL SUPER and PEPPERMINT SODA. Join us for well-remembered favorites brought back at your request—THE CHILDREN OF THEATRE STREET, HEAD OVER HEELS and the Jacques Tati classic PLAYTIME. And there's even more in store for you—award winning American and foreign films, midnight shows, and the Best of Festival from our annual Independent Filmmakers' Competition. And to start this cinema celebration, Phillip Noyce's exciting and evocative NEWSFRONT—the story of an Australian camera-

man whose career is in jeopardy as newsreels give way to television—will be shown as a special benefit screening for the Baltimore Film Forum.

Our search for this year's program has reached far and wide—telephone calls and telegrams to Europe and Asia, negotiations with foreign embassies and distributors—all to bring you a most exciting film festival. You'll see films from 11 countries; films not yet in American distribution; films having their East Coast premiere; films that have played to great critical acclaim at festivals in New York, Cannes, Edinburgh, London, Berlin and Hong Kong; films you have never seen before and may not have the opportunity to see again, even if you travel to Washington or New York.

We've filled our festival with the best international films to be found. You can find them April 30th through May 13th at the Charles Theatre at the Baltimore International Film Festival. Order your tickets *now* for the most exciting cinematic event of the year.



NEWSFRONT, Opening Night Benefit for the Baltimore Film Forum, Wednesday, April 30, 8:00 p.m.

## ADMISSION

Except for the NEWSFRONT benefit, all tickets are \$3.75 for the general public, \$3.00 for Students/Senior Citizens (no discount on Friday or Saturday evenings), \$3.00 for Film Forum subscribers (all shows), and \$3.50 for Midnight shows. All NEWSFRONT tickets are \$7.50, which includes a \$4.00 tax-deductible donation to the Baltimore Film Forum.  
NO REFUNDS OR EXCHANGES. ALL TICKET SALES ARE FINAL.

## TICKET SALES

Tickets will be on sale Monday through Friday, 10:00 a.m. to 4:00 p.m. at the Film

Festival office, 516 N. Charles Street, Room 405. Current show and advance sale tickets will go on sale at the Charles Theatre one half hour before each screening.

## COMPLETE SCHEDULES

Festival schedules will be available at locations throughout the Baltimore metropolitan area; at the Charles Theatre, 1711 N. Charles Street, at the Film Festival office, 516 N. Charles Street, Room 405; or by calling 685-4170.

## TELEPHONE HOTLINE

For recorded daily film schedules, call 727-3456. For all other information, call 685-4170 during business hours.

## PARKING

Free parking is available across the street from the Charles Theatre for all evening shows.

## THE VOICE OF THE FESTIVAL

WBJC-FM, 91.5 on your radio dial, will serve as the official voice of the Film Festival. Daily schedules will be announced at 7:45 a.m. on Bob Benson's Morning Overture and at 4:00 p.m. on Reed Hessler's Matinee program. On weekends you will hear our schedule at 7:45 a.m. And listen closely each day for free ticket give-aways to all of our shows.

1980



Welcome to the 11th annual Baltimore International Film Festival. This year's cinema celebration is the most extensive ever with 25 feature films from eleven different countries and 42 of the independent films entered in our Independent Filmmakers' Competition. Many of these films are having their regional premiere, and many you may not have a chance to see again.

Throughout the year, the Baltimore Film Forum's subscription film program brings you even more films--keeping your appetite for first-class film fare satisfied. But ticket income alone is not enough to keep the programs that you want on the screen. Ticket sales account for less than half our revenue and cover less than half our costs.

We need your tax-deductible contributions to keep the films reeling--and the ticket prices reasonable. Drop your contribution/pledge at the box office window, or mail your donation to:

THE BALTIMORE FILM FORUM  
516 N. Charles Street, Room 405  
Baltimore, Maryland 21201

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YES! I would like to make a tax-deductible donation to the FILM FORUM. Enclosed is a check for \$ \_\_\_\_\_.

YES! I would like to make a pledge to the FILM FORUM in the amount of \$ \_\_\_\_\_. Please bill me for that amount.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

- APRIL 30-MAY 13  
1980
- THE CHARLES  
THEATRE
- 1711 N CHARLES ST



SPONSORED BY  
THE  
BALTIMORE  
FILM FORUM  
516 N. CHARLES STREET  
BALTIMORE, MD 21201  
685-4170

## THE 1980 BALTIMORE INTERNATIONAL FILM FESTIVAL



1980

THE BALTIMORE FILM FORUM

ROOM 401  
516 NORTH CHARLES ST.  
BALTIMORE, MARYLAND 21201  
(301) 685-4170



SPONSOR OF  
THE BALTIMORE  
INTERNATIONAL  
FILM FESTIVAL

Supported by: The Maryland Arts Council, The Mayor's Advisory Committee on Art and Culture, The Baltimore County Commission on Arts and Sciences, The National Endowment for the Arts, The National Association of Theater Owners of Maryland

OCT 27 1980

October 24, 1980

R E M I N D E R     N O T I C E

The annual meeting of the Board of Directors will be a dinner meeting. It will be held on November 2, 1980, at 6:00 p.m. The place: the home of Stuart and Paula Rome, 6 St. Martins Road. You and your guest are invited. The emphasis will be on the dinner, not the meeting. If you have not done so already, please RSVP by calling the Film Forum office, 685-4170 or 727-3077.

A G E N D A

1. Call to Order

2. Reports on 1979-80 Season and 1980-81 Season

- a. General Activities - Julie Lehnert and Ken Moore
- b. Film Festival - George Udel
- c. Finance - Harry Strauss
- d. Fund Raising - Connie Caplan

3. Election of Board members. The nominees for a term expiring at the 1983 annual meeting:

Thomas Cripps	Walter R. Dean, Jr.	Bill Stern
James Lewis	Harry Lord	Sheldon Amsel
Richard Macksey	Harry Strauss	Brenda Richardson
George Udel	Richard Chisolm	Jay Fisher
Gerry Litofsky	Donna Sebly	Marc Sober

4. Election of Officers. The nominees are:

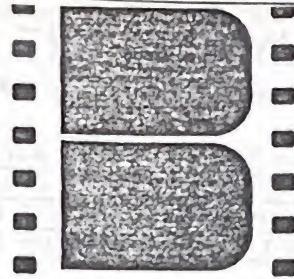
Stuart Rome	-	President
Harold Levin	-	Vice President-Program
George Udel	-	Vice President-Film Festival
Richard Chisolm	-	Vice President-Operations
Connie Caplan	-	Vice President-Fund Raising
Hillary Aidus	-	Vice President-Public Relations
(still open)	-	Secretary
Harry Strauss	-	Treasurer

5. New business

6. Adjournment

THE BALTIMORE FILM FORUM

ROOM 401  
516 NORTH CHARLES ST.  
BALTIMORE, MARYLAND 21201  
(301) 685-4170



SPONSOR OF  
THE BALTIMORE  
INTERNATIONAL  
FILM FESTIVAL

Supported by The Maryland Arts Council, The Mayor's Advisory Committee on Art and Culture, The Baltimore County Commission on Arts and Sciences, The National Endowment for the Arts, The National Association of Theater Owners of Maryland

Cyr

March 31, 1980

Mr. Kenneth Kahn  
The Maryland Arts Council  
15 W. Mulberry Street  
Baltimore, Maryland 21201

Dear Ken:

Enclosed you will find two copies of our grant application for the fiscal year 1981. I would welcome the opportunity to discuss it with you and your staff, before you formulate any recommendation for submission to the Council. I would like to get together with you for this purpose at your earliest convenience.

This year has been a year of re-definition for the Film Forum, during which we have given intensive consideration to our purpose and programs. The result is a formal policy statement, annexed to the application as Attachment C. What it represents, in summary, is the Film Forum's re-dedication, first, to film as an art form and, second, to providing Baltimore audiences with programs consonant with this objective that are not otherwise readily available in this area.

I look forward to discussing these matters with you.

With my best personal regards, I am,

Sincerely,

Stuart H. Rome

SHR:aj  
Encl.

APPLICATION  
GRANT

# THE MARYLAND ARTS COUNCIL

15 West Mulberry Street, Baltimore, Maryland 21201 685-6740

1. Organization's Name THE BALTIMORE FILM FORUM, INC.  
 Permanent Address 516 N. Charles Street, Room 401  
 Check if new address Baltimore, Maryland Zip Code 21201  
 Phone (with area code) (301) 685-4170 or (301) 727-3077 County Baltimore City
2. Name of Contact Person Stuart H. Rome, President  
 Address 1800 Mercantile Bank & Trust Bldg., Balto., Md. 21201  
 Phone (Business) (301) 752-6780 (Home) (301) 467-2092
3. Is your organization incorporated in Maryland? Yes X No \_\_\_\_\_  
 If not, then where? \_\_\_\_\_ Is incorporation pending? \_\_\_\_\_
4. Has your organization been granted tax-exempt status by the U.S. Internal Revenue Service? Yes X No \_\_\_\_\_ (If a copy of your letter of exemption is not now on file with us, then one MUST accompany this application.)
5. Have you also applied to your local County Arts Council? Yes X No \_\_\_\_\_  
 If not, explain Application is pending with Baltimore City and to be filed with Baltimore County
6. What dates will your project, season, or event cover? July 1, 1980 - June 30, 1981
7. Where will it take place? (Be specific) Baltimore City
8. How many people will actively participate? 150-200\* Expected audience 15,000-20,000\*
9. For how many years has this project been in operation? 13\*
10. When have you applied to us before? 1975 through 1979
11. What support did you receive from us last year? \$10,000 The year before? \$4,000
12. Describe your project objectively. Do not exceed this space.  
 See Attachment C: Statement of Purpose, Priorities, Policies and Programs  
 1) Sponsor the annual Baltimore International Film Festival, comprised of an independent filmmakers competition and a 14 day program of international feature films which would not otherwise be seen in Baltimore. Generally, the program will resemble this year's.  
 2) Sponsor a weekly film series devoted to films of exceptional merit not otherwise available in this area. For a preliminary list of titles/programs see Attachment D.  
 3) Co-sponsor with the Baltimore Museum of Art and the Enoch Pratt Free Library a free weekly series of film classics. See Attachment E.  
 4) Sponsor special film programs, as opportunities present themselves. Under consideration: "Our Hitler, A Film from Germany"; various recent German, Greek and Polish films not in American distribution; and, in co-sponsorship with Morgan State University, a series of Third World films.  
 5) Continue to promote film appreciation, by publishing a quarterly calendar of non-theatrical programs; providing a forum for filmmakers, film scholars and filmgoers; & providing technical and promotional aid to other area film programs.
13. What Non-Cash Donations (in-kind services, space, material) have been made available to you for this project? Volunteer services by a professional may be claimed at his/her regular rate provided that services given are of a professional nature and within the professional's field.

Salaries and fees \$	<u>50,000</u>	Equipment \$	<u>5,000</u>	Travel \$	<u>1,000</u>
Supplies \$	<u>250</u>	Rental \$	<u>2,000</u>	Advertising \$	<u>2,500</u>
Other (itemize)	<u>\$5,000</u>	(entertainment, promotion and design, films)			
Total Non-Cash Donations	<u>\$63,750</u>				

\* See Attachment A

14. PROJECTED CASH BUDGET (Summary)

A. CASH INCOME

Tickets (Attach price breakdown)	\$ 31,200
Registration Fees	-0-
Tuition	-0-
Entry Fees	-0-
Cash Contributions	12,250
Organization Funds	11,400
	-0-

National Endowment  
for the Arts Grant  
(1) Applied for  
(2) Received

7,500\*  
-0-

Other Grants Applied  
for (Exclusive of  
Md. Arts Council)

City	2,500
Baltimore County	1,000

Other Grants Received

CETA	9,250
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All Other Sources of  
Cash Income (itemize)

Mix	400
Advertising	2,000

Amount Requested of  
Md. Arts Council  
(May not exceed one  
half of Total Cash  
Income below)

20,000

TOTAL CASH INCOME

\$ 87,500

B. CASH EXPENDITURES (see Budget,  
Exhibit 3)

Fees	\$ _____
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Salaries (other than above fees)	_____
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Supplies and Materials	_____
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Equipment	_____
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Promotion	_____
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Travel	_____
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Rentals	_____
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Other Cash  
Expenditures  
(itemize)

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A T T A C H M E N T    A  
to Grant Application of  
The Baltimore Film Forum, Inc.

(Numbered items correspond to numbered items of Grant Application form.)

6. -The calendar of non-theatrical film programs will be published four times, in September, December, March and May.  
-Twenty-four to thirty weekly Monday or Tuesday evening programs will be held at a location to be determined, September through April. See Attachment D for tentative list of titles/programs.  
-Twenty-four to thirty weekly Thursday evening programs of film classics, co-sponsored with the Baltimore Museum of Art and the Enoch Pratt Free Library, September through April. See Attachment E.  
-The annual Baltimore International Film Festival: The independent filmmakers' competition will take place March-April, probably at a campus location in Baltimore City to be selected later; the main Festival will be held, in May, in a commercial motion picture theater in Baltimore City to be selected later.  
-Also being explored are various special film programs.
7. See answer to Question #6.
8. -The Board of Directors of the Film Forum is comprised of more than 50 members, most of whom are reasonably involved in the activities of the Film Forum. It is expected that Film Forum membership will exceed 500 in 1980-81. The Tuesday and Thursday evening film programs will have approximately a dozen participating film scholars. The independent filmmakers' competition, in addition to the filmmakers submitting films, will involve approximately 100 film judges. The Festival will involve at least 50 volunteers. Additional volunteers will be incidentally involved in preparing the calendar and other continuing activities.  
-The calendar will be distributed free, four times, reaching more than 5,000 people. If funds are available for mailing, the calendar will reach more than 15,000 people.  
-Expected attendance for the Monday/Tuesday evening series: 5,290 average attendance: 175.  
-Expected attendance for the Thursday evening BMA/EPFL series: 6,000 average attendance: 200.  
-Expected attendance for the Baltimore International Film Festival: independent filmmakers' competition, 600; feature film programs, 10,000.
9. In 1968 and 1969, Paul Sharets (Maryland Institute), Richard Macksey (Johns Hopkins) and Lincoln Johnson (Goucher organized an on-campus independent film program known as the Maryland Film Festival. In 1970, renamed the Baltimore Film Festival, the program moved to University of Baltimore and, later, to Towson State. The Baltimore Film Forum, Inc. was incorporated (as The Baltimore Film Festival, Inc.) in 1975; that year's Festival, the first to include feature films, was held at the Baltimore Museum of Art. In 1976, both the corporate and festival names were changed, the Festival was held in a commercial theatre for the first time, a membership organization was developed and year-round programming was begun.
15. A. A detailed revised budget for the current fiscal year is attached as Exhibit 1.  
B. Detailed operating statements for the fiscal year 1979 is attached as Exhibit 2.  
C. A detailed budget for the fiscal year 1980-81 is attached as Exhibit 3.  
D. The Non-Discrimination Statement is attached as Attachment B.

## NONDISCRIMINATION STATEMENT

During a period of a grant of State financial assistance bestowed by the Maryland State Arts Council, an agency of the Maryland Department of Economic and Community Development, the grant recipient agrees as follows:

- (1) The grant recipient will not discriminate against any employee or applicant for employment by reason of race, religion, color, national origin, political affiliation or opinion, marital status or sex, physical or mental handicap or age (except when sex, handicap or age involves a bona fide job requirement). Such action shall include, but not be limited to the following: employment, upgrading, demotion or transfer; recruitment or recruitment advertising; layoff or termination; rates of pay or other forms of compensation; and selection for training, including apprenticeship. The grant recipient agrees to post in conspicuous places, available to employees and applicants for employment, notices to be provided by the Maryland State Arts Council setting forth the provisions of this nondiscrimination clause.
- (2) The grant recipient will, in all solicitations or advertisements for employees placed by or on behalf of grant recipient, state that all qualified applicants will receive consideration for employment.
- (3) The grant recipient will send to each labor union or representative of workers with which he has a collective bargaining agreement or other contract of understanding, a notice, to be provided by the Maryland State Arts Council, advising the labor union or worker's representative of the grant recipient's commitments under the Governor's Code of Fair Practices (July 9, 1976), and shall post copies of the notice in conspicuous places available to employees and applicants for employment.
- (4) In the event of the grant recipient's noncompliance with this nondiscrimination statement, or with any other such State laws, rules and regulations, the grant may be cancelled in whole or in part and the grant recipient be declared ineligible for further State grants of financial assistance in accordance with procedures authorized in the Complaint Procedures provided by the Maryland Department of Economic and Community Development and Maryland State Arts Council.

Grant Applicant or Recipient	THE BALTIMORE FILM FORUM, INC.	
Address	516 N. Charles Street, Room 401	
	Baltimore, Maryland 21201	
By	President	3/31/80
Name	Title	Date
Stuart H. Rome		

2/20/80

THE BALTIMORE FILM FORUM, INC.  
STATEMENT OF PURPOSE, PRIORITIES,  
POLICIES AND PROGRAMS

The purpose of The Baltimore Film Forum, Inc. is to promote an appreciation of film as an art form. This objective is pursued, in order of priority, first, through a film exhibition program and, second, through a variety of services to the community.

I

Film Exhibition

A. Priorities

1. Show recently released films of exceptional quality that otherwise would not be available to a Baltimore audience.
2. Show older films of exceptional quality that, also, are not readily available to a Baltimore audience.
3. Find a permanent location at which to show films.

B. Policies

1. Supplement, do not duplicate, existing theatrical and non-theatrical programs.
2. Show films that deserve being taken seriously as art, films that have some critical acceptance.
3. Avoid films that seek a mass audience, films that are principally of interest to film historians and films that are not likely to satisfy a sophisticated audience. Cult and nostalgia films inconsistent with exhibition priorities should not be shown.
4. Supplement, do not duplicate, academic programs related to film. Existing educational institutions are better suited to publishing scholarly works and conducting courses and seminars.
5. Speakers and program notes should focus on creating a positive film-going experience, rather than on instruction.
6. Promote audience communication, to the end of creating a community of filmgoers.
7. Films within a series should be compatible with priorities. Quality, not program format, should determine inclusion.
8. Co-sponsor only programs substantially consistent with priorities.

9. Use good halls (accessible and comfortable), good equipment, good projectionists and good prints.
10. To the greatest extent practicable, pre-screen films to assure that they satisfy priorities and policies.
11. Avoid financial dependence on showing films not consistent with priorities and policies.
12. Do not engage in film production.

C. Programs

1. Baltimore International Film Festival
  - a. Feature films
  - b. Independent films
2. Year-'round program of recently released films of exceptional merit not otherwise readily available in this area
3. Year-'round program of film classics co-sponsored with the Baltimore Museum of Art and Enoch Pratt Free Library
4. Special film programs

II

Service to the Community

A. Priorities

1. Promote film appreciation.
2. Promote film going.
3. Promote a sense of community among serious film-goers, helping them to find one another and enjoy sharing their film experiences.
4. Support other film organizations, whether commercial or non-commercial, to the extent consistent with Film Forum purpose.
5. Encourage and support the film activities of non-film organizations, to the extent consistent with Film Forum purpose.

B. Policies

1. Support existing film programs, both educational and exhibition, consistent with Film Forum purpose, particularly Pratt Library, Reel World and Film Guild.
2. Service activities should not be engaged in at the expense of exhibition activities.

3. Programming and other consultant support for other organizations should be limited to programs likely to increase an appreciation of film as art. The Film Forum should not become financially dependent upon support activities that are not consistent with the Film Forum's purpose.

C. Program

1. Amenities at Film Forum shows, e.g., program notes, speakers, discussion, refreshments, info handouts
2. Subscribers newsletter
3. Area film calendar
4. Programming services
5. Technical services
6. Informational services
7. Promotional services

A T T A C H M E N T D

THE BALTIMORE FILM FORUM, INC.  
Baltimore, Maryland

PRELIMINARY LIST OF POSSIBLE FILM TITLES/PROGRAMS FOR 1980/81 SEASON

FILM TITLES

AGAINST THE GRAIN (Tanner/Switz.)  
AMERICAN SOLDIER (Fassbinder)  
BLACK AND WHITE LIKE DAYS AND  
NIGHTS (Peterson/Ger.)  
BLACK JACK (Loach/Eng.)  
BLINDFOLDED (alt. BLINDFOLDED  
EYES) (Saura/Span.)  
BLOOD RELATIVES (Chabrol)  
THE BRONTE SISTERS (Techine/France)  
BYE, BYE MONKEY (Ferreri/Italy)  
CALM PREVAILS OVER THE COUNTRY  
(Lilienthal/Ger.)  
CEDDO (Sembene/Senegal)  
CHANT OF JIMMY BLACKSMITH (Australia)  
THE CHILDREN OF SANCHEZ (Bartlett/  
U.S.A.)  
DAVID (Lilienthal/Ger.)  
DEATH OF A BUREAUCRAT (Alea, Cuba)  
DEATH WATCH (Tavernier/France)  
THE DEVIL, PROBABLY (Bresson/Fr.)  
EBOLI (Rosì/Italy)  
ELISA, VIDA MIA (Saura/Span.)  
LES ENFANTS GATES (Tavernier/Fr.)  
F FOR FAKE (Welles/U.S.A.)  
FEAR OF FEAR (Fassbinder/Ger.)  
THE FILMING OF OTHELLO (Welles/U.S.A.)  
FURTIVOS (Span.)  
THE GLASS CELL (Ger.)  
LA GRANDE BOUFFE (Ferreri/Italy)  
THE GREEN ROOM (Truffaut/Fr.)  
HEART OF GLASS (Herzog/Ger.)  
JONATHAN (Giessendorfer/Ger.)  
THE JUDGE AND THE ASSASSIN (Tavernier/  
Fr.)  
KNIFE IN THE HEAD (Ger.)  
THE LAST SUPPER (Alea, Cuba)  
LEGEND OF THE MOUNTAIN (King Hu/Hong K.)  
LEFT-HANDED WOMAN (Handke/Ger.)  
LIGABUE (Comencini/Italy)  
THE MAIN ACTOR (Hauff/Ger.)  
MAN OF MARBLE (Wajda/Pol.)  
MESSIDOR (Tanner/Switz.)  
MIDDLE OF THE WORLD (Tanner/Switz.)  
MOTHER KUSTERS GOES TO HEAVEN  
(Fassbinder/Ger.)

NORTHERN LIGHTS (Hanson-Nilsson/  
U.S.A.)  
OTHELLO (Welles/U.S.A.)  
PERCEVAL (Rohmer/Fr.)  
PIROSMANI  
REMBRANDT (Stelling/Neth.)  
RHEINGOLD (Schilling/Ger.)  
ROBERT ET ROBERT (Lelouch/Fr.)  
SCARLET LETTER (Wenders/Ger.)  
THE STUD FARM (Kovacs/Hung.)  
TALES FROM THE VIENNA WOODS  
(Schell/Ger.)  
TESS (Polanski/Fr.)  
TRAVELLING PLAYERS (Angelopoulos/  
Gr.)  
THIRD GENERATION (Fassbinder/Ger.)  
A VERY MORAL NIGHT (Makk/Hung.)  
WHY DOES HER R. RUN AMOK?  
(Fassbinder/Ger.)  
WITHOUT ANESTHESIA (Wajda/Pol.)  
A WOMAN'S DECISION (Zanussi/Pol.)  
WRONG MOVE (Alt. FALSE MOVEMENT)  
(Wenders/Ger.)  
YOUNG LADIES OF WILKO (Wajda/Pol.)

PROGRAMS

Short films by Werner Herzog  
(E.g., "I Am My Films",  
"Land of Silence")  
Films by Walter Gutman  
Films by James Benning  
Recent animation films  
Recent experimental films

ATTACHMENT E

BALTIMORE FILM FORUM

PROGRAM OF FILM CLASSICS

Two independent considerations have led to the conclusion that the Film Forum -- in association with the Baltimore Museum of Art, the Enoch Pratt Free Library and, perhaps, others (e.g., the Humanities Center at Johns Hopkins University) -- should establish an on-going program dedicated to the exhibition of film classics. First, this is the most sensible way for the Film Forum to develop its audience, i.e., promoting "film literacy" through exhibition of those films that brought our existing audience to appreciate film as art. Second, a survey of existing film programs demonstrates that no one in the area currently is fulfilling this need.

Accordingly, the Film Forum is developing a list of classics, with bibliographic and filmographic materials and source information on rental/purchase. Approximately 200 titles eventually will be selected. The films would be shown in repertory fashion in a weekly program, so that the program would move through one full cycle every four or five years. Exhibition would be accompanied by program notes. Efforts would be made to acquire prints through purchase or long term rental. Films thus acquired would be archived at the Pratt Library where they would be available to film scholars. Hopefully, the program could be made available on a State-wide basis, to local arts councils and institutions of higher learning.

To test public interest in the film classics program, the Film Forum, Pratt Library and Baltimore Museum of Art will co-sponsor a weekly program of film classics during the 1980-81 season. The program will be open without charge. This actually will reduce the cost of the program, since it will permit the use of many films in the Pratt's collection and substantially reduce the rental fees for the other films selected. Also, it will promote the widest possible attendance.

## EXHIBIT 1

THE BALTIMORE FILM FORUM, INC.

11/11/79  
RevisionBUDGET 1979/80

<u>INCOME</u>	<u>Film Festival</u>	<u>General Activities</u>	<u>TOTAL</u>
Admissions	\$22,000	\$ 8,120	\$30,120
Entry Fees	2,250	-0-	2,250
*Public Grants	13,554	13,554	27,108
Private Grants and Contributions	12,566	12,066	24,632
Baltimore Museum of Art (net)	-0-	1,500	1,500
French Embassy Films (net)	-0-	-0-	-0-
Advertising	2,000	-0-	2,000
Other	175	175	350
<b>TOTAL</b>	<b><u>\$52,545</u></b>	<b><u>\$35,415</u></b>	<b><u>\$87,960</u></b>

\*\*EXPENSES

<u>Salaries &amp; Fees</u>			
Administrative	\$11,278	\$11,277	\$22,555
Operating	225	560	785
Clerical	5,340	5,240	10,580
Professional	125	125	250
<u>Administrative</u>			
Telephone & Telegraph	750	750	1,500
Postage & Shipping	2,750	3,900	6,650
Travel	450	75	525
<u>Supplies &amp; Materials</u>			
Office Supplies	300	300	600
Stationery	225	150	375
Projection Supplies	250	100	350
<u>Equipment Rental</u>			
Office	150	300	450
Projection	250	150	400
<u>Space</u>			
Rent	4,150	950	5,100
Utilities	-0-	-0-	-0-
Janitorial	-0-	-0-	-0-
Insurance	300	-0-	300
Decorations	300	-0-	300
<u>Other</u>			
Film Rental	7,500	4,625	12,125
Prizes & Honoria	4,000	500	4,500
Promotion & Printing	11,000	8,090	19,090
Entertainment	600	300	900
Dues & Subscriptions	-0-	125	125
Miscellaneous	250	250	500
<b>TOTAL</b>	<b><u>\$50,193</u></b>	<b><u>\$37,767</u></b>	<b><u>\$87,960</u></b>
<b>SURPLUS/(DEFICIT)</b>	<b><u>\$ 2,352</u></b>	<b><u>(\$2,352)</u></b>	<b><u>-0-</u></b>

\*Does not include \$500 grant from Committee for Humanities  
for French Embassy Films

\*\*Expenses for 30 film programs at the Baltimore Museum of Art,  
three film programs at Center Stage and the French Embassy films  
are omitted; only net income from these programs is included.

EXHIBIT 2

THE BALTIMORE FILM FORUM,  
 Revised Budget and Operating Statement  
 July 1, 1978 to June 30, 1979

<u>INCOME</u>	<u>Film Festival</u>		<u>General Activities</u>		<u>T O T A L</u>	
	<u>Budget</u>	<u>Actual</u>	<u>Budget</u>	<u>Actual</u>	<u>Budget</u>	<u>Actual</u>
Admissions	\$18,000	\$22,662.50	\$12,000	\$14,661.50	\$30,000	\$37,324.00
Entry Fees	1,500	2,741.24	-0-	-0-	1,500	2,741.24
Public Grants:						
Maryland Arts Council	2,000	2,000.00	2,000	2,000.00	4,000	4,000.00
CETA	3,750	5,000.00	3,750	5,000.00	7,500	10,000.00
NEA	2,500	2,500.00	2,500	2,500.00	5,000	5,000.00
Baltimore County	1,000	1,000.00	1,000	1,000.00	2,000	2,000.00
Baltimore City	1,250	1,250.00	1,250	1,250.00	2,500	2,500.00
Private Grants and Contributions	1,000	1,688.00	2,845	2,380.52	3,845	4,068.52
Baltimore Museum of Art	-0-	-0-	1,000	1,222.05	1,000	1,222.05
Advertising	1,500	2,123.50	500	-0-	2,000	2,123.50
Other	100	146.60	100	341.22	200	987.88
<b>TOTAL</b>	<b>\$32,600</b>	<b>\$41,111.90</b>	<b>\$26,945</b>	<b>\$30,855.29</b>	<b>\$59,545</b>	<b>\$71,967.19</b>
<u>EXPENSES</u>						
<u>Salaries &amp; Fees</u>						
Administrative	\$ 8,000	\$ 7,731.47	\$ 6,090	\$ 6,765.82	\$14,090	\$14,497.29
Operating	200	50.00	575	615.50	775	665.50
Clerical	2,500	1,462.80	2,500	3,392.43	5,000	4,855.23
Professional	250	121.50	250	148.86	500	270.36
<u>Administrative</u>						
Telephone & Telegraph	600	667.35	600	597.73	1,200	1,265.08
Postage & Shipping	1,500	2,882.53	1,500	1,935.06	3,000	4,817.59
Travel	400	421.40	250	49.75	.650	471.15
<u>Supplies &amp; Materials</u>						
Office Supplies	200	313.18	250	223.77	450	536.95
Stationery	200	203.00	125	146.00	325	349.00
Projection Supplies	250	255.05	200	15.31	450	270.36
<u>Equipment Rental</u>						
Office	150	602.50	75	255.66	225	858.16
Projection	250	37.50	100	52.00	350	89.50
<u>Space</u>						
Rent	3,750	3,525.00	2,100	1,750.00	5,850	5,275.00
Utilities	-0-	-0-	-0-	-0-	-0-	-0-
Janitorial	-0-	-0-	-0-	-0-	-0-	-0-
Insurance	300	325.00	250	-0-	550	325.00
Decorations	300	114.27	-0-	-0-	300	114.27
<u>Other</u>						
Film Rental	5,750	7,050.87	4,950	5,437.37	10,700	12,488.24
Prizes & Honoraria	3,500	3,710.00	800	300.00	4,300	4,010.00
Promotion & Printing	10,000	11,154.92	5,000	6,649.33	15,000	17,864.25
Meetings	600	310.38	600	499.54	1,200	809.92
Dues & Subscriptions	-0-	-0-	75	1.10	75	1.10
Miscellaneous	250	203.25	250	219.71	500	422.96
<b>TOTAL</b>	<b>\$38,950</b>	<b>\$41,141.97</b>	<b>\$26,540</b>	<b>\$29,054.94</b>	<b>\$65,490</b>	<b>\$70,196.91</b>
<b>SURPLUS/(DEFICIT)</b>	<b>(\$6,350)</b>	<b>(\$ 30.07)</b>	<b>\$405</b>	<b>\$ 1,800.35</b>	<b>(\$ 5,945)</b>	<b>\$ 1,770.28</b>

EXHIBIT 3

THE BALTIMORE FILM FORUM, INC.

3/31/80

BUDGET 1980/81

<u>INCOME</u>	<u>Film Festival</u>	<u>General Activities</u>	<u>TOTAL</u>
Admissions	\$22,000	\$ 9,200	\$31,200
Entry Fees	2,250	-0-	2,250
Public Grants	20,125	20,125	40,250
Private Grants and Contributions	6,400	5,000	11,400
Advertising	-2,000	-0-	2,000
Other	175	175	350
<b>TOTAL</b>	<b>\$52,975</b>	<b>\$34,525</b>	<b>\$87,500</b>
<b>*EXPENSES</b>			
<u>Salaries &amp; Fees</u>			
Administrative	\$ 9,350	\$ 9,350	\$18,700
Operating	300	1,550	1,850
Clerical	500	1,050	1,550
Professional	725	725	1,450
<u>Administrative</u>			
Telephone & Telegraph	750	750	1,500
Postage & Shipping	3,000	3,500	6,500
Travel	500	200	700
<u>Supplies &amp; Materials</u>			
Office Supplies	400	400	800
Stationery	225	200	425
Projection Supplies	300	250	550
<u>Equipment Rental</u>			
Office	300	300	600
Projection	250	300	550
<u>Space</u>			
Rent	5,100	4,400	9,500
Utilities	-0-	-0-	-0-
Janitorial	-0-	-0-	-0-
Insurance	300	200	500
Decorations	300	-0-	300
<u>Other</u>			
Film Rental	8,500	8,750	17,250
Prizes & Honoraria	4,000	500	4,500
Promotion & Printing	11,000	7,750	18,750
Meetings	600	300	900
Dues & Subscriptions	-0-	125	125
Miscellaneous	250	250	500
<b>TOTAL</b>	<b>\$46,650</b>	<b>\$40,850</b>	<b>\$87,500</b>
<b>SURPLUS/(DEFICIT)</b>	<b>\$ 6,325</b>	<b>(\$6,325)</b>	<b>-0-</b>

\*Includes only the Film Forum's anticipated share of the expenses for the Thursday evening film series to be co-sponsored with the Baltimore Museum of Art and the Enoch Pratt Free Library

1980

# Film Forum Brings B-Film Greats To Baltimore

By Rebecca Watral

"As in the case of a lot of things in Baltimore, there's a big audience out there waiting for something to happen. We were just able to tap it."

That's how Leo Braudy, member of the Baltimore Film Forum and resident of Roland Park, summarized the success and rapid expansion of the Film Forum, incorporated four years ago.

This month particularly emphasizes the tremendous growth in programming the Forum has undergone as it presents three new film series—a Tuesday series of eight B-film greats, beginning November 6 at Johns Hopkins University; five films obtained from the French embassy which have never been commercially shown in the United States (free to the public through a grant from the Maryland Commission of Humanities) November 9-11 also at Hopkins; and a Thursday series of nine French farce films beginning November 29 at the Baltimore Museum of Art.

These three specialized series prove that the Film Forum—which started with only one series of ten films during its first year—is still plumbng the depths of that nascent audience of film buffs.

Stewart Rome of Guilford, president of the Baltimore Film Forum, attributed the popularity of the group's programming to the lack of art movie houses in the city.

"A group like the Film Forum wouldn't survive in a city like Washington, Boston, or New York," said Rome. "There's no reason for one in a city like Washington which has an ever-stronger movie audience which supports commercial theatres showing art films."

Although there were once four art film houses in Baltimore, only the Playhouse on 25th street existed when Rome, a lawyer, incorporated the nonprofit organization in the fall of 1975.



George Udel, one of the Film Forum's prime movers, works out of an office in Roland Park.



Leo Braudy discusses film in his Roland Park home.

MESSINGER PHOTOS/REBECCA WATRAL

1980



Volpone, "The Fox," tries his wily ways with a young lovely.

The group's original intention in forming was to provide a stable support organization for the annual independent film competition held here each spring since 1969. But they decided that first year to include as an objective screenings of feature-length art films.

The ten-film series at Center Stage with which they started drew 150 subscribers. They added series and subscribers each year since so that this year's offering totals more than 80 films available to 500 subscribers plus walk-up-sales customers.

So where are all of these films buff coming from?

"Our audience draws predominantly from Charles Village, Roland Park and Guilford—a pretty sophisticated group," said Rome. "We get very few teens—lots of people in their 30s, 40s and up, as well as those in their 20s. They're people who are obviously bored silly by TV."

A lot of the people in this group have gone beyond not only television, but also beyond the film classics familiar to the general public.

"Too often people stop at the classics," said Leo Braudy, programming committee member of the Baltimore Film Forum. "They don't necessarily teach you about the form because they're so powerful as individual works, the fact that they're films becomes secondary."

Mr. Braudy, a pre-film speaker at the upcoming series of French embassy-released films, has taught film courses at Columbia University and the University of California at Santa Barbara, in addition to his teaching duties in 18th century English literature at Johns Hopkins University. He has written several books about film and has reviewed books on film for the *New York Times Book Review*, the *Yale Review* and *Film Quarterly*.

Mr. Braudy feels that seeing a series of films of a theme, as the Film Forum presents them, teaches more about the uses (and abuses) of film than pot-shot viewing of several classics.

For example, "The Chaplain's Office (film series at Johns Hopkins University) picks good films, but you have to know something about them to start with," said Braudy. "By running special series, the viewer gets a chance to see artists working through different themes, or how a filmmaker develops overtime."

Braudy does freely admit, however, that classics are important in that, "That is how people first get interested in the art form. You can't start people off telling them to see B-films."

Although that point might be disputed, the "B's" he was referring to are the upcoming Film Forum movies in the "Kings of the B" series. Thriving between 1935 and 1950 (although there were carry overs into the '60s and '70s), these low-budget films accompanied the major studio investment A-films presented as double features.

Although the sets were minimal, the actors cheap, and the shooting schedule tight, the B's were the training ground for talented directors and producers like Bogdanovich and Scorsese. Making the best of a situation, *film noir*—film incorporating the expressionistic use of light—evolved from the black and white shadowy effects characteristic of the B-films.

Another special interest series being presented this month, the French farce films, require little explanation. They are simply highlights of the French comedies from the 1920s to the 1970s. The series was organized by George Udel of Roland Park, former treasurer of the Forum and current vice president in charge of the Baltimore International Film Festival held in May.

Mr. Udel admits that the French farce series was his idea.

He explained, "Around 1940 to 1950, I went to New York to see films as often as I could. The ones most available at that time were French ones of the 30s; they're what I cut my teeth on.

"I was struck by the humor, warmth, humanism and particularly talent for farce. So the last three or four years when we were selecting programming, one voice was often heard to say, 'Why don't we do a series of French farce?' This year a voice answered, 'Why don't we? You can organize it, George.'

Mr. Udel had a chance to participate in what he calls "a French farce, Egyptian style." He and script writer George Gipe were assigned the task of translating Omar Sharif's last film made in Arabia into English. Mr. Udel said, "It was dreadful. It was called 'Mr. Cassanova.' It premiered in a shopping center in suburban Washington and was never heard of again."

To his credit, Mr. Udel scripted films on protecting yourself against assault, burglary and robbery which were shown to 2,000 senior citizens in Baltimore. Because the incidence of crime dropped considerably within a month for those who saw the films as opposed to a control group that didn't, Mr. Udel in 1978 received an award from the U.S. Conference of the Mayors' Task Force on Aging.

Regarding the success that allows the Forum to expand and include series like the French farce films, Mr. Udel says, "The success is both encouraging and discouraging. The nature of the Forum is such that it can't make money."

Said Mr. Udel, "The larger audiences help but the overall costs rise faster than the money from the expanding audience."

1980

## SUBSCRIBE NOW!

**S**ubscribing to the Baltimore Film Forum gives you admissions good at more than 30 films shown in series at the Charles Theatre, the Baltimore Museum of Art, and the Johns Hopkins University. Our subscription policy is as flexible as we can make it. Purchase a subscription and those admissions can be used at any of our series, and can even be shared with guests. For instance, with ten admissions you may use one admission per film and see ten films, bring a guest with you five times, or bring nine guests to one film. Should you use up your subscription, additional ones may be purchased, at a discount, throughout the year.

Subscribing brings you substantial benefits that you will want to take advantage of.

\*Discounts to the Baltimore International Film Festival.

\*Program notes, filmographies, and noted guest speakers at many film showings.

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